MUSIC IN PAGAN AND WITCHCRAFT RITUAL AND CULTURE

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SUMMARY

The history of witchcraft has been studied and written about at length over the centuries and particularly in the last few years. It has a place within the pagan movement that is generally accepted as being of prime importance, notably within modern paganism. However, the subject has not been explored in depth from a musical perspective despite music being used in rituals throughout the pagan movement and especially in witchcraft.

This study makes use of historical sources and contemporary journals and books to investigate the extent to which music was used in witchcraft ceremonies in the past and the types of music allegedly used. Further to this practising covens and hedgewitches have been contacted by post asking them for details of music used in their rituals and the changes they believe that take place because of the music used. When replies were forthcoming a questionnaire was sent asking for further details and in some cases the people concerned were visited. A cassette tape of music representing pagan themes was sent to them for their opinions as to the suitability of the music recorded.

The results of this study are analysed to ascertain whether specific music is commonly used in Wiccan culture and rituals or whether there are differences purely according to the musical tastes of the individuals and reasons for the choice of music are sought.

A study was also made of music from the classical repertoire that claims to represent witchcraft in fictional or mythological situations. This music is analysed to seek similar characteristics with the music used in actual Wiccan culture and a tape of music has been included in an appendix that provides representative examples of the music encountered with analysis.

The results bring together information on two subjects that have not previously been seriously linked.

Dedication and acknowledgements

I dedicate this work to Perse Quenelle.

I would like to express my sincere gratitude to my supervisor Professor Ronald Hutton without whom I would not have started or completed this dissertation. He has worked as hard as I have in trying to train my thought processes along historical lines. I am also indebted to other staff and students of the University of Bristol for their support and help.

I received a great deal of help from many members of the pagan and Wiccan community and I appreciate the time they spent in talking to me and the trust that they afforded in allowing me to reproduce their thoughts and beliefs. In particular I would like to thank Jackie Palman for the help she gave me in uncovering some of the seemingly unfathomable mysteries of my computer!

Author's declaration

I declare that the work in this dissertation was carried out in accordance with the Regulations of the University of Bristol. The work is original except where indicated by special reference in the text and no part of the dissertation has been submitted for any other degree.

Any views expressed in the dissertation are those of the author and in no way represent those of the University of Bristol.

The dissertation has not been presented to any other University for examination in the United Kingdom or overseas.

SIGNED.....M. J. Watt.....DATE.....July 2004

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

This thesis proposes to bring together information from two different disciplines that have not been yoked together before in pursuing the study of music and witchcraft. There are obvious problems in using a methodology that is true to both subjects since research into musicology and history, although containing similarities, also differs in certain important ways. The most obvious of these is the prime importance of sound and aural experiences in musicology compared to historical studies' emphasis on visual (written or pictorial) material, or, as the historian Diane Purkiss puts it: 'Yet as other historians know, history is nearly always an encounter with a text.'[1] Results can be more elusive since one is dealing with the interpretation of sounds not only in terms of what is being heard but also in their emotional and intangible effects.

Guido Adler first used the term 'musicology' in 1885 and he included the subjects of history, palaeography, forms, theory, harmony, rhythm, melody, biography and others as part of his criteria for study. The well-known violinist Yehudi Menuhin wrote over twenty years ago: 'Today the field of musicological research and revelation expands in ever-widening circles - its scope constantly reaching into ever more remote areas and eras.'[2] This is certainly true of the contemporary scene wherein musicologists are expected to possess knowledge of historical method, theoretical and analytical method, textual scholarship, archival research, lexicography and terminology, organology and iconography, performing practice, aesthetics and criticism, sociomusicology, psychology and hearing, and gender and sexual studies.[3] One can certainly add to these broad headings the subjects of ethnomusicology (the music of the world as a specific cultural expression) and paramusicology (music that seems to have a paranormal source or appears in allegedly paranormal situations). In so far as music was part of the 'quadrivium' in the sixth century one might also be expected to

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[1] Diane Purkiss, *The Witch in History* (London: Routledge, 1996), 71.
[2] Denis Stevens, *Musicology - A Practical Guide* (London: Macdonald, 1980), introduction.
[3] *New Grove Dictionary of Music and Musicians* ed. S. Sadie (Macmillan Publications Ltd, 2001), 492.

have mathematical skills. Later composers of the calibre of Vincenzo Galilei, Thomas Morley and Michael Praetorius were equally well known in their time as theorists. The flourishing of the computer industry and other technological advances in the twenty-first century has also demanded of the musicologist expertise in fields that were previously hardly explored. Any of these categories can, of course, be analysed to reveal almost infinite depths. For instance, in performing details one might seek to discover the tempo, dynamics, phrasing, ornaments, performing techniques (fingering, bowing, breathing, vibrato etc), tuning and even the relative pitch of the sounds compared to contemporary usage.

In short the purpose of musicological investigation is to aid and enhance one's knowledge and enjoyment of music as a living experience. In most countries, the USA being an exception in drawing attention to its specialised position, the history of music remains part of the overall subject of musicology. In this respect it shares with history an investigation of texts and events but obviously concentrates on characters and events involved with music. Although different cultures may place varying amounts of importance on contrary aspects of the subject one returns irrevocably to an aural experience and must keep this uppermost in one's mind as a means to an artistic end.

The purpose of historical study is broadly to consider past human behaviour in both its individual and collective form. Similarly to musicology it can be broken down into varying categories such as ancient, cultural, economic, diplomatic, intellectual, religious and even pre-history. Thus if history has to be 'observed' to be understood then music has to be heard to be appreciated and therein lies an important distinction.

However, the two disciplines are not totally distinct since there are many aspects where they share common ground. Historians and music historians both view culture in a similarly broad way and are willing to make case studies of the material they have available. The historian James Sharpe maintains that: 'Writing history involves making generalizations...'[4] and this is equally true of musicological studies. History

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[4] James Sharpe, *Instruments of Darkness. Witchcraft in England 1550-1750* (London: Penguin, 1996), 243.

demands imaginative projection, and so does musicology because one attempts to hear music through the ears of listeners, in some cases, from many past centuries. Since music plays directly on the imagination it is important to note that Purkiss believes that one 'should not rule out exploiting the power of imagination or fantasy about the past.'[5] It is necessary for both subjects to continue to evolve and be understood by more people to increase the interest of new scholars. The historian Robin Briggs believes that history: '...must ultimately be communicable to a wider public to have any real impact.'[6] His ideas about 'taking risks' in using novel ways of regarding history apply equally to musicology where new interpretations are constantly being suggested for the performance of, in particular, medieval music that sometimes meets with considerable disapproval from different schools of thought.[7] One could continue to make comparisons with varying degrees of validity, but one final connection will be made here between the ascendance of feminism studies in both history and musicology. Purkiss draws attention to the fact that most historians were men and that history was interpreted with a male bias that is only now being countered. Similarly women's place in the history of music was first investigated in the 1970s and lesbian orientations had to wait until the 1990s for similar research.[8]

It has been shown that musicology and historical studies have both comparisons and contrasts within their areas of study, but that the greatest disparity concerns the ultimate aural basis of music in opposition to history's visual bias. However, this difference in emphasis may have both original and beneficial effects upon both of the disciplines. A wider knowledge of the context in which music has been played in the past can only be beneficial to the musicologist's research and the historian is in a prime position to offer this information.

Similarly music can provide a number of insights for historical research. The powers of music to effect outcomes of historical importance are well known in musicology.

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[5] D. Purkiss, 53.
[6] Robin Briggs, *Witches and Neighbours* (London: HarperCollins, 1996), 9.
[7] I can remember from my own research in the 1970s the controversy caused by such groups as 'The Early Music Consort' giving lively, raw performances of such music that had previously been performed in a lifeless manner.
[8] See *New Grove Dictionary of Music and Musicians*

For instance, identical musical pitches were said, in the ancient Chinese text *Shu King*, to be necessary for the harmony of the nation and the philosopher Confucius concurred with this.[9] The undisputed effects of martial music have been used to confuse enemies as used by the Arabs against the Christians in the Crusades as well as to inspire nationalism as Hitler's use of Wagner's music can affirm. In the twentieth century the Russian Communist regime's dictatorial policy concerning music provides evidence of how important it felt music's power was to influence the nation. Indeed studies have indicated that music heard in the womb before birth can influence the nature of the child as much as other physical factors.[10]

Thus it can be seen that the disciplines of musicology and historical studies have much to offer each other even if their ultimate goals are different. In introducing the original enterprise of studying paganism and witchcraft from a musical perspective one is entering a field that has never been investigated in depth before. One must first summarise the state of academic research in paganism and witchcraft to understand what issues arise from such debate.

1.2 Historiography

1.2.1 Introduction

A number of scholars have devoted time and energy to the meaning of paganism and witchcraft in Europe since 1400. The most prominent of these have included (in alphabetical order) Robin Briggs, John Callow, Susan Greenwood, Graham Harvey, Ronald Hutton, Tanya Luhrmann, P. G. Maxwell-Stuart, Diane Purkiss, Geoffrey Scarre, James Sharpe, and from the New Age perspective Steven J. Sutcliffe. With such a difficult subject, given its multitude of different interpretations and with such a large group of scholars, it was to be expected that a number of varying as well as similar viewpoints would be expressed by these academics. However, this was not the case and a large degree of agreement was encountered in the works studied. Instead different emphases were discovered. For instance, Susan Greenwood stressed the

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[9] David Tame, *The Secret Power of Music* (Wellingborough: Turnstone Press, 1984).
[10] Ibid.

reflexive and experiential fieldwork and her role as a communicator between two worlds - one academic and the other that of the 'magic counterculture.'[11]

1.2.2 Commentary on early modern witchcraft

There was unanimous disapproval of the Egyptologist Margaret Murray's views on the origin of witchcraft as the survival of an ancient pagan religion.[12] Briggs refers to her views as 'complete nonsense'[13] and Hutton demolishes her arguments stating that: 'she ruthlessly ignored in her sources anything which did not support her case, and, by removing it from the extracts which she printed, she was effectively altering the tone and import of documents.'[14] He further mentions the significance of a conference held at King's College, London in 1990 when Wiccan speakers referred to the Murray thesis as a 'foundation myth.'[15]

Having agreed that Murray was wrong one needs to investigate whether her statements about large-scale meetings of witches (covens) had any truth in them. Hutton affirms that the word 'coven' was not used 'in the earlier material' and is a Scottish word that appeared during the sensational trial of Isobel Gowdie in 1662.[16] P. G. Maxwell-Stuart draws attention to the alleged Sabbats. He quotes the fifteenth-century-writer on witchcraft Johannes Nider who was allegedly told by a Dominican friar, and several other men, that they had witnessed a witch flying to a Sabbat. Maxwell-Stuart emphasises that these Sabbats were referred to as 'synagogues' - 'a reminder of the anti-Semitism which was rife at the time.'[17] The reasons why these tales were invented were variously attributed to torture, psychological fantasy, delusion or ancient shamanistic traditions. Briggs dryly mentions that: 'A kind of scholarly pornography was generated, while the use of torture secured the required

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[11] Susan Greenwood, *Magic, Witchcraft and the Otherworld* (Oxford: Berg, 2000), ix.
[12] For her views see Margaret Murray, *The Witch-Cult in Western Europe* (Oxford: OUP, 1921).
[13] Robin Briggs, *Witches and Neighbours* (London: HarperCollins, 1996), 37.
[14] Ronald Hutton, *The Triumph of the Moon* (Oxford: OUP, 2000), 196.
[15] Ibid. 377. Also see Tanya Luhrmann, *Persuasions of the Witch's Craft* (Oxford: Blackwell Ltd, 1989), 42-45.
[16] R. Hutton, 100.
[17] P. G. Maxwell-Stuart, *Witchcraft in Europe and the New World, 1400-1800* (Basingstoke: Palgrave, 2001), 19.

confessions.'[18] The lack of official torture in England led to less lurid details being extracted from the hapless victims and the emphasis during English trials seemed to be on local maleficia and the use of familiars rather than demonic orgies. The only exceptions being sporadic mentions in the Lancashire trials and in East Anglia during Matthew Hopkins' period of activity in the seventeenth century. Scarre and Callow draw attention to relationships with the Devil being more prominent in Scotland and Europe than in England until the arrival of Hopkins also.[19] Sharpe provides a possible answer to this difference in emphasis by declaring that England used its own common law ('accusatorial') with trial by jury and assize judges from Westminster in contrast to the European ('inquisitorial') system.[20]

One has been led to believe that there were not groups of people who met together to indulge in an alternative religion despite what the torturers may have extracted from their victims. However, there are still questions to be asked as to how many people were accused of witchcraft, who they were, what were they accused of and why. Again there is broad agreement between the scholars selected. There have in the past been fanciful claims of the numbers of executions including thirteen million by Zsuzsanna Budapest and a much-quoted nine million originally made by the nineteenth-century-suffragist Matilda Gage.[21] Radical feminism has also linked the so-called 'Burning Times' to the Jewish holocaust of the twentieth century. However, reputable scholars seem to put the figure at around forty thousand between the late fifteenth century and the end of the seventeenth century. In England the numbers were relatively small and five hundred executions have been suggested with the worst record coming from Essex especially during Hopkins' period of activity from 1645-1647 with possibly over one hundred executed,[22] but acquittal was also relatively common.

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[18] R. Briggs, 32.
[19] Geoffrey Scarre and John Callow, *Witchcraft and Magic in Sixteenth- and Seventeenth-Century Europe* (Hants: Palgrave, 2001), 5 and 27.
[20] E. Sharpe, 214.
[21] D. Purkiss, fn. 23, 28.
[22] E. Sharpe, 111, 125 and 129.

It is generally believed that women formed the vast majority of people executed for witchcraft; however Briggs suggests men constituted a possible twenty five per cent in Europe and rising to a high in Iceland with ninety per cent.[23] Although numbers varied in different districts and at different times, there is no doubt that the majority was indeed female and they were mainly over the age of fifty. There are many reasons why this may have been. Women's place in the home and on the domestic front gave them access to knowledge that men did not share. As midwives and mothers they had an understanding of healing and knowledge of the human body that they might use for evil purposes especially if they no longer had families of their own through death or having remained unmarried.[24] Through a hard life of either constant, dangerous childbearing or hard physical work women would often have an ugly appearance beyond their fifties and if mistreated they would almost certainly have been bad-tempered and somewhat eccentric. Typically outliving men especially during times of war they would have found themselves alone and poor. Their imposition on the village community would have not been welcome, but to refuse them alms may have caused fear or guilt and the lack of available medicine would have rendered their services necessary at times. There are further difficulties when one considers the cunning folk in this context since they would appear to have served similar purposes in respect to some types of healing, but to have often been viewed by the local community somewhat differently.[25] They allegedly possessed powers of divination but they often opposed the activities of the supposed witches. Cunning folk were often men, who possessed books and learning that their poorer contemporaries did not have.

There are numerous crimes of which witches were accused, but they can be separated into two main categories, namely *maleficia* i.e. doing harm, and heresy i.e. rejecting the established doctrine. The former was usually the main cause, or at least certainly in England, for an accusation to be made and the latter was more prevalent in Europe where pacts with the Devil and other demonic activity held more sway. *Maleficia* included causing death or injury to animals or humans, causing crops to fail, causing diseases, cursing, divination such as finding treasure, making potions and poisons.

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[23] R. Briggs, 260-261.
[24] For instance, see Briggs and Lyndal Roper *Oedipus & the Devil* (London: Routledge, 2002).
[25] For a comprehensive list of references to Owen Davies' work on cunning folk see R. Hutton, fn. 4, 426.

Their heretical activities included shape shifting, communicating with demons either in the form of familiars or directly through sexual intercourse at Sabbats, sacrilege and blasphemy, cannibalism and being associated with the opposite religion, whether Protestant or Catholic, to whichever was in power at the time in relatively rare cases.

There are a number of reasons why they were accused which are illustrated by many of the sources presented, with overlaps and different emphases. Scarre and Callow[26] alluded to a number of factors including:

- Judicial gullibility and clerical fanaticism combined with witches' intellectual weaknesses.
- Different interpretations of the Bible according to Protestantism or Catholicism, but both being anti-female.
- The merging together of heretics and witches notably in the *Malleus Maleficarum* with its blatant misogyny.
- The advances of printing to allow the dissemination of information.
- The 'snowballing' effect of torture resulting in further convictions especially where central government was weak and local zeal was infectious.
- Women being viewed as more susceptible to the Devil, being theoretically more lustful and in practice socially disadvantaged.
- The period being particularly eventful in terms of wars, famines, plagues, and religious and state upheavals.
- The rise of the Devil and fears of the Anti-Christ.
- A certain amount of sadism with the excuse that witchcraft was a *crimen exceptum*.
- The possibility of actual *maleficia* taking place.

Maxwell-Stuart adds a comment concerning the insidious use of the word *maleficiarium* as a female noun and the basis of the title of the notorious *Malleus Maleficarum* as opposed to the more common *maleficiorium* that is male.

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[26] G. Scarre and J. Callow.

He also draws one's attention to *femina* meaning *fe-minus* or 'lacking faith' and reminds us that in Ulrich Molitor's *De Lamiis et Phitonicus Mulieribus* (1489) woodcuts of a dialogue about witches' powers use women for the illustrations. He further observes that Luther and Calvin were harsh in their opposition towards women using the female word *zauberinen* to replace the inclusive Latin *maleficios* in Exodus 22:18. Luther effectively gave women a choice - get married or be called a witch![27]

Briggs places witchcraft firmly in its social and cultural context believing that '...the pliable figure of the witch can be manipulated to fit the spirit of each age'[28] He highlights the problems of using information from trials and contemporary reports and the definitions that they produce. He does not contradict the previous scholars' comments, but rather expands upon them to include instances of the hereditary dangers of having a previously convicted witch in the family and the importance of folklore and fantasy. Within the ideology of the time the supernatural was perfectly rational and most people did not believe in chance but more likely fate dictated by God, the Devil's input or the beliefs of the ancient (usually Greek) philosophers and astrologers. Miracles and the supernatural when it was part of the Church were from God, but outside of this domain the same event would be interpreted as coming from the Devil. Briggs stresses the village as the main setting for witchcraft outbreaks and that witch-finders needed support - and payment - for their services. He highlights a number of other issues of importance namely the problems caused by using children to give evidence in trials and the difficulties and practicalities of keeping too many people in gaol.[29]

Before investigating witchcraft in approximately the last hundred years perhaps one should inquire why witchcraft declined and finally died out. Similarly to questions previously asked there are various reasons, none of which provide the complete answer. It would be easy to make a sweeping statement along the lines that the Enlightenment and Age of Reason ensured the finale demise of trials for witchcraft in

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[27] P. Maxwell-Stuart, 32, 44-45.
[28] R. Briggs, 5.
[29] R. Briggs, 233 and 330.

the eighteenth century. However, men believed they were being just as rational in the previous hundred and fifty years when they were killing the agents of Satan in their thousands and the term 'Enlightenment' would have meant nothing to a peasant or scholar at the time. The processes that led to the end of the witch-hunts were varied and gradual. Changes in judicial procedures had already begun in Paris and spread throughout France in as early as 1640 and the centralisation brought with it removed the power and zeal that less important officials had been able to wield. This spread to Germany where the universities demanded extra caution before instigating witchcraft trials and the use of torture was declining. Oliver Cromwell's judges were horrified at the conditions they found in Scotland upon their arrival there. The costs of undertaking trials were increasing and it was therefore cheaper for towns or villages to not prosecute people on flimsy evidence. In addition to this the role of the defence advocate began to become more conspicuous which raised the chances of acquittal.[30] There had always been scepticism about the claims of witches, famously from Reginald Scot in his *Discoverie of Witchcraft* (1584) but also by others such as Johan Weyer in *De Praestigiis Daemonum* (1563) and Balthasar Bekker in *De Betoverde Weereld* (1692-3). However, with the gradual increase of urbanisation and wider horizons of intelligence the previous hold of superstition was beginning to weaken at least in the non-rural areas. Even the stage plays of the seventeenth century tended to promote a more sceptical response from their audiences and the personification of witches was used as part of a general exploitation of the supernatural together with fairies, ghosts etc. Dramatists' main source for their work was Scot's *Discoverie of Witchcraft*, which has already been mentioned in relation to scepticism.[31]

Historians tend to agree about many factors concerning early modern witchcraft. They are unanimous in condemning the simplistic views that have been so often been promoted in the past, namely:

- Witchcraft was part of a continuing pagan religion.
- Women met in large covens for orgiastic demon worshipping.
- Millions of them were burned at the stake.

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[30] P. Maxwell-Stuart, 107-108.
[31] See D. Purkiss, passim.

- The 'Burning Times' stemmed from the Inquisition and was promoted by Christianity through misogynistic men.
- Midwives were targeted because of jealousy from male doctors.
- The state became involved because of the large amounts of money that were to be made from confiscated property.
- The Enlightenment brought it all to a sudden end as man became more rational.

Although some of the above may have been true in a few cases there are a large number of other factors, as has been highlighted, that need to be taken into account concerning the rise and fall of what can be called the myth of collective witchcraft. Scholars also agree that it is a difficult problem to unravel because of the wide areas involved in both geographical and chronological matters. Many of these scholars have also applied their same scrutiny to the rise of modern witchcraft or Wicca as it has come to be known as in some circles. However, the 'classic' early modern stereotype of the witch was a female who was poor, malevolent and demon worshipping.

1.2.3 Commentary on the conception of modern paganism and witchcraft

In *The Triumph of the Moon* Ronald Hutton traces the development of witchcraft through its many twists and turns and notably provides a great deal of evidence for its origins.[32] He illustrates that the language of modern paganism originated in German Romanticism in the late eighteenth century with a fusion of a love of the ancient Greeks' perceived culture, nostalgia for the past, and a desire for unity between people, culture and nature. Of special importance are the works of Johann Joachim Winckelmann, Johann Wolfgang von Goethe and Johan von Schiller continued by John Keats, Percy Bysshe Shelley and Leigh Hunt. Paganism still maintained a far from idealised nature-based feel to it in some books where pagan atrocities were highlighted,[33] but gradually an idealised rural landscape was emerging of happy village life with maypoles, games, dances and 'wassails' all contributing to a concept

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[32] Ronald Hutton, *The Triumph of the Moon* (Oxford: OUP, 2000).
[33] For instance Sir Walter Scott's *The Pirate* (1821) and R. M. Ballantyne's *The Coral Island* (1858).

of 'Merrie England'.[34] Nineteenth-century England turned increasingly towards the ancient Greeks for inspiration and for a while this form of paganism was acceptable to an overtly Christian country,[35] since the Greek philosophers were believed to possess a moral code that was acceptable within the Christian ethos. By the end of the century ideas of freedom, self-indulgence and ancient knowledge were arising and the formerly minor deity Pan was being seen as the spirit of the English countryside. The influential work of Sir James Frazer, *The Golden Bough*, went through several editions between 1890 and 1915. It promoted a belief that paganism underlay and informed all Western religion. Kenneth Grahame, Thomas Hardy and Rudyard Kipling also promulgated a sense of idealised pagan rusticity and later the works of D. H. Lawrence (*The Rainbow*) and Robert Graves (*The White Goddess*) continued to promote pagan images. The literature of the period was not the only influence that was to result in the modern Pagan movement.

Eighteenth-century secret societies such as the Freemasons or 'The Craft' used numerous ceremonies, tools and claims of ancient traditions that were later to be incorporated into modern Paganism. In the following century groups such as the Rosicrucians and the Golden Dawn organisation incorporated concepts from the Kabbala and magic influenced by the occultism of Eliphas Levi and the Theosophical writings of Helena Petrovna Blavatsky. In the late nineteenth and early twentieth century Woodcraft movements developed and Robert Baden-Powell started the Scouts movement in 1907. These groups emphasised the essential goodness of the material world to varying extents and although they included few 'actual' pagans they introduced certain non-Christian elements without opposing Christianity itself.

Hutton draws attention to another influence on the modern Pagan movement, and specifically witchcraft, in the meetings of Charles Godfrey Leland with an allegedly Florentine witch, Maddelena, culminating in his book *Aradia* in 1899. The work combined witchcraft and cunning craft as well as giving both an ancient pagan descent. This alleged 'witches' gospel' tells of the mating of Diana with Lucifer to

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[34] See Georgina Boyes, *The Imagined Village* (Manchester University Press, 1993) 63 passim.
[35] Hutton comments that Shakespeare sits at Homer's feet on the Albert Memorial in London and that the evangelical Christian Lord Salisbury is commemorated in London by the statue of Eros. Hutton, 13.

produce Aradia who goes to Earth to teach witchcraft.[36] Hutton believes that it was either invented by Leland or was a combination of truth and invention by Leland or Maddelina. Alex Sanders made the opening of his documentary film *The Legend of the Witches* this same story and so the myth survived to the latter part of the twentieth century. Another direct influence on the contemporary scene was the infamous magician Aleister Crowley, who promoted techniques of ritual magic and veneration of an ecstatic goddess. Pagans are more willing to acknowledge the work of Dion Fortune (Violet Firth), who promoted the same phenomena.[37]

Thus one has arrived back with Margaret Murray whose works provided a very big impetus towards the rise of modern Paganism and witchcraft. Her works had the stamp of authority from the Folklore Society via Sir Lawrence Gomme and the University of London via Karl Pearson, both of whom had pioneered the idea in England that paganism had survived as witchcraft. Her views of the practice of a persisting pagan witch religion both promoted the concept of a horned 'God of the Witches' and paved the way for Gerald Gardner to reveal an actual witch religion.

1.2.4 Commentary on the birth and development of modern paganism and witchcraft and its relationship with the New Age.

Margaret Murray wrote the foreword to Gerald Gardner's influential book *Witchcraft Today* (1954) and thus was born a new native British religion. Hutton traces Gardner's foundation of the religion upon the influences previously mentioned, adding his (Gardner's) own predilections such as scourging and naked rites. In 1949 he had already published a work about witchcraft in the guise of a novel *High Magic's Aid*, but in1951 the Witchcraft and Vagrancy Acts were repealed thereby allowing witches to advertise their existence. Hutton devotes a complete chapter to Gardner and since his work was released Philip Heselton has published a complete book about him, with a foreword by Hutton.[38] Between these two works one acquires a great deal of information about the religion of Wicca as it came to be known and how it developed

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[36] R. Hutton, 142-147.
[37] For instance, *The Goat-Foot God* (1936) and *The Sea Priestess* (1938).
[38] Philip Heselton, *Wiccan Roots* (Berks: Capall Bann, 2000).

under Gardner's leadership. During this time there were upheavals in the public's perception of Wicca that stemmed from links with Satanism promoted by the press for commercial reasons, while Montague Summers and Dennis Wheatley conveyed similar false impressions in their books.[39] Vandalism of churches and grave desecrations were blamed on witches and the antics of the witch Sybil Leek led to her being hounded out of the country. In a more positive way Doreen Valiente and Patricia Crowther provided an intellectual and glamorous approach to the religion and many covens started to be formed around the country independently of Gardner.

It seems appropriate to introduce arguments about the New Age and modern paganism at this point since the 1960s brought prominence to both terms. Steven J. Sutcliffe has devoted a book to the origins and development of the New Age that is compulsory reading to understand its notions.[40] He maintains that the New Age: '...has no overarching purpose, no compelling agenda beyond that of expressing whatever 'spiritual' values are deemed appropriate for the moment and - through a radical tolerance - upholding the rights of others to do the same.'[41] He traces its origins through the 1930s with the influences of cinema, pop music, dance, Surrealism and the spiritual changes that Theosophy, the Rosicrucians, the germination of Wicca and a greater interest in the occult brought. After World War II a greater interest in UFOs and alternative spirituality was discerned which led to a so-called 'Age of Aquarius' in the 1960s which was also noted for its sexual freedom. In 1962 Peter and Eileen Caddy moved a large caravan to a remote part of Scotland called Findhorn and the community that was to become a prime New Age site was begun. Because of the expansion of freedom in the 1960s and the importance of youth culture by the end of the decade the term 'New Age' had many meanings including hippies, alternate life styles and religions, CND involvement, drugs, experiments in clothing and hair styles. Sutcliffe informs us: 'New Age' can mean just about anything...'.[42] During the 1970s the movement started to change its image towards respectability. 'Dirty hippies' were excluded from Findhorn that had expanded and was being organised by 'thirty to fifty

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[39] For instance, Montague Summers, *Witchcraft and Black Magic* (London: Arrow Books, 1965) and Dennis Wheatley, *The Satanist* (London: Arrow Books, 1960).
[40] Steven J. Sutcliffe, *Children of the New Age* (London: Routledge, 2003).
[41] Ibid., 11.
[42] Ibid., 107.

year olds.' The 'Mind, Body, Spirit' scenario of the twenty-first century was now taking shape. Features of the movement included a belief in the virtues of relaxation, the occult power of crystals, alternate medicines and meditative leisure, cassettes of harmonious natural sounds, and Tibetan chants. Despite the bad press of the 1980s' 'New Age Travellers' it slipped fairly comfortably into the 1990s and the present century. There is still a lack of unification and it cannot be called a religion and hardly even a movement despite its powerful characteristic feature, namely the need for an enhanced spirituality in modern Western culture that is based on eclectic and individual formulations. Sutcliffe's final sentence demolishes its credibility in structural terms:'...[the 'New Age' lacks] a viable level of collective focus and mobilisation effectively to deliver its challenge.'[43]

There are those who would equate the New Age movement with the religion of modern (or Neo-) paganism.[44] Although there are some aspects that are common to both, namely celebrating similar festivals, using meditation, crystals and some music, the differences more than outweigh these. For instance, Graham Harvey points out: 'There are respected teachers and valued books in the Craft, but none has or claims the authority that might be expected in New Age circles or in many other religions.'[45] He further elaborates that there is an absence of sacralization of sex in the New Age movement and that it is somewhat based on 'health and wealth'. Again these assertions could not be applied to modern paganism which, in its relationship with Nature is certainly 'not all 'fluffy bunnies' but can be sharp-toothed and messy.'[46] Pagans believe that the New Age has a sanitised feel to it and furthermore its greater numbers of men and guru-figures ensure that it cannot be seriously equated with modern paganism or witchcraft.

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[43] Ibid., 225.
[44] Michael York, *The Emerging Network: A Sociology of the New Age and Neo-Pagan Movements* (Lanham, Maryland: Rowan and Littlefield, 1995) cited in Sutcliffe, 23.
[45] Graham Harvey, *Listening People, Speaking Earth - Contemporary Paganism* (London: Hurst and Company, 1997), 51.
[46] Ibid., 12.

1.2.5 Commentary on the development of modern paganism and witchcraft in the last forty years.

I have chosen a period of forty years since this marks the date since the death of Gerald Gardner up to the present time (2004). As mentioned before there were already other covens meeting before his death and one high priest was to gain considerable notoriety by his flamboyance and public openness, namely Alexander Sanders in combination with his young, blonde and beautiful wife Maxine. Their willingness to be photographed and to give press interviews brought them considerable fame and a large number of followers. One such initiate was a journalist Stewart Farrar who together with his eventual wife Janet went on to form their own coven in Ireland and write numerous influential books about Wicca.[47] Indeed it was Stewart Farrar who coined the word 'Alexandrian' to differentiate Sanders' type of Wicca from Gardner's.

The impetus for Wicca was maintained during the 1970s with the appearance of journals such as 'The Wiccan' in 1974 and 'The Cauldron' in 1977 that published intelligent articles for interested readers. Alex and Maxine Sanders split up in 1975, but new people were continuing to develop the religion such as Marian Green and Lois Bourne. There was also a strong pro-reaction in the US with feministic interpretations of witchcraft from Zsuzsanna Budapest and a rigorous intellectual approach from Margot Adler.[48]

A number of other factors are emphasised by Hutton in relation to the continuing strength of the religion during the 1980s and 1990s. These fall into different categories such as books, television programmes, organisations and academic interest. He mentions the novel *The Mists of Avalon* by Marion Zimmer Bradley (1982) with its Wiccan interpretation of the female roles within the Arthurian epic and the Terry Pratchett books where Wicca and magic are perfectly normal. In the 1990s many books have been written about the history and practices of paganism,[49] and Vivianne

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[47] For instance, Janet and Stewart Farrar, *A Witches' Bible* (Washington: Phoenix, 1984).
[48] Margot Adler, *Drawing down the Moon* (New York: Arkana, 1997).
[49] He includes Rae Beth, *Hedgewitch: A Guide to Solitary Witchcraft* (London: Hale, 1990) and Prudence Jones and Nigel Pennick, *A History of Pagan Europe* (London: Routledge, 1995) amongst others.

Crowley has drawn attention to the subject from psychology's viewpoint.[50] Indeed the 1990s and start of the new century has seen a huge increase in the number of books published on modern paganism and Wicca.

The 1980s and 1990s also produced a number of television programmes that explored the subject of witchcraft with a favourable attitude. These included *Robin of Sherwood*, *The X Files*, and *Wycliffe*. The twenty-first century has seen an explosion of similarly favourable teenage-based television programmes concerned with it such as *The Craft* and *Buffy the Vampire Slayer*. It is too early to predict whether programmes of this nature will leave a lasting legacy and have a direct effect on the long-term pagan spirituality of today's youth. It may be that they simply represent female youth's wish for empowerment.

The 'Pagan Federation' was founded in 1971 and other groups include 'The Fellowship of Isis' and 'The Children of Artemis'. In addition to these there exist a number of pagan Druid and Heathen groups. If one is to believe the figures quoted by the various organisations both formally and informally then numbers are certainly on the increase. In 1996 Hutton quoted six thousand pagan Druids and about ten thousand initiated Wiccans in Britain alone.[51] With the increase in interest in paganism these numbers may be higher now.

In the 1990s pagans and academics have formed closer relationships. Panics over ritual abuse have been overthrown and pagan chaplains can now be found in hospitals, prisons and universities. Important conferences have been held on pagan issues at King's College, London (1990), Newcastle University (1994), Lancaster University (1996), King Alfred's College, Winchester (1997) and quite recently at the Open University. There are now estimated to be over one hundred academics studying related topics with Britain having the highest percentage. Like all the other numbers quoted these trends would appear to still be increasing.

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[50] Vivianne Crowley, *Wicca* (London: Thorsons, 1996).
[51] R. Hutton, 400.

1.2.6 Commentary on modern paganism and witchcraft at the present time

The academics whose works have been consulted for this historiography have shown a remarkable degree of conformity. From the anthropological view Luhrmann observed the groups were 'astonishingly diverse' especially in spiritual terms and that they avoided clear-cut beliefs. Mythology and symbolism were very important in their magical practices and the power of the imagination was stressed. They possessed 'relative sanity' compared to non-pagan groups.[52] Susan Greenwood argued that: 'Paganism is an umbrella term for a number of diverse groups and practices…but all share a common uniting belief in communication with an 'otherworld'…'[53] Hutton also mentions the fewer rogues and saints and notably the lack of actual scandals compared to the Christian Church. He stresses the difficulties in entering a coven and the ease in which it can be left in contrast to some cults that demand the rejection of previous links and current associations outside of its own world.[54]

Graham Harvey makes comments that have often been confirmed in conversation at conferences, moots and other gatherings by both academic and non-academic pagans. Some of his comments about paganism with reference to the New Age have already been mentioned, but his direct remarks about paganism and the Craft without reference to the New Age are particularly succinct[55]:

- 'Paganism is a polytheistic Nature religion.'
- [Paganism has developed] 'as a fundamentally pluralist tradition.'
- 'Paganism is not concerned primarily with the unusual or the supernatural, but with the miracle of ordinary life in all its facets.'
- 'Pagans may be the only people who accept the whole package (polytheism, seasonal festivals, nature-centred spirituality and lifestyle…'
- 'The Craft attracts people because it combines the honouring of Nature with techniques for self-exploration.'

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[52] T. Luhrmann, Persuasions of the Witch's Craft (Oxford: Blackwell Ltd, 1989), 99 and passim.
[53] S. Greenwood, *Magic, Witchcraft and the Otherworld* (Oxford: Berg, 2000),1.
[54] R. Hutton, 410-411.
[55] G. Harvey, *Listening People, Speaking Earth - Contemporary Paganism* (London: Hurst and Company, 1997), 1, 2, 11, 16, 52, 165, 189. Many more could have been chosen!

- [The Otherworld] is a dimension of the Earth accessible to those able to alter sufficiently their consciousness or perception.'
- 'Alongside experience Pagans value intuition.'

Witchcraft fits into this list in contrast to the early modern stereotype previously mentioned. There is a complete lack of either the demonic or a sense of doing evil deeds. The divinity of Nature is stressed and ideas of being exclusively female and poor are missing. Modern witches' acceptance of polytheism and interest in self-exploration and intuition would have had no place in the early modern model.

1.3 Conclusion

I decided to investigate the place of music within modern paganism and witchcraft specifically because there appeared to be a lack of knowledge about this subject in contemporary and earlier sources. It received virtually no references in the extensive literature explored and then only with passing comments alluding to the fact that music was used.[56] The composer Cyril Scott stated that: 'Of all the arts, music is from the occult standpoint, by far the most potent; so potent indeed that it has been instrumental in moulding thought and morals, influencing its sister arts and even to some extent history itself.'[57] Moreover, music seems historically to play an important role in the practice of paganism and the perception of witchcraft:

> Music…ranks so high that no understanding can reach it, and exudes such a power that dominates everything and of which nobody can give himself on account. Religious cult can therefore not dispense with it; it is one of the best means to have a miraculous effect on man.[58]

This has been commented upon in many varied sources, for instance:

> Music is an extremely powerful magical agent, being evocative of its higher frequencies in more sublime dimensions. Therefore, the type of music used either in ritual magic or purely for meditative or devotional purposes is very important.[59]

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[56] For instance, T. Luhrmann, 228.
[57] C. Scott, *An Outline of Modern Occultism* (London: Routledge, 1935), 157.
[58] Neubauer, 'Emancipation' in G. Flaherty, *Shamanism and the 18th Century* (Oxford: Princeton, 1992), 163.
[59] M. Hope, *Practical Celtic Magic* (Northampton: Aquarian Press, 1987), 242.

> Music has always been an adjunct to religion, and in ancient times music has always been held to have magical powers. Music was supposed to put man in touch with the supernatural, as we see from such words as *charm*, *enchanter*, *incantation*, all of which are derived from singing.[60]

For the purpose of my research I almost totally excluded references to witchcraft unless they pertained to Western ideology and I concentrated on the tradition within England, for practical reasons. There were difficulties in deciding what was the definition of paganism and how broad a spectrum should be used concerning different types of music to be investigated. Since many people refer to themselves as pagans I included their views and information when they used such a definition. I limited my research to classical music (or perhaps more correctly art-music), folk and New Age music since I did not wish to enter the realms of gothic rock and heavy-metal music. I felt that such music was more important as entertainment rather than being an actual part of religious worship, and this view was corroborated by the relatively few mentions of it within rituals. This observation is validated in an article about pagan music stating the current pagan band scene: '…is not for religion, not primarily for fun, but for commerce; the record and concert promotion business.'[61] Exploration of the Internet supported this, with many references to such explaining that none were actually pagans.

The subjects studied were:

- The place of music in images of witchcraft before its modern revival
- The interpretation of witches and witchcraft related activities in classical music[62]
- The use of music in twentieth century pagan/ witchcraft rituals and the current scene

I propose that a musicological analysis of representations of witches together with investigations of the music used in contemporary pagan rituals and culture may be used to illustrate and supplement this historiography in a novel way.

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[60] E. J. Dent, *Opera*. (Middlesex: Penguin Books, 1965), 19.
[61] R. Wybold, 'The Pagan Music Scene' (*Quest*, **101**, March 1995, 23), 24.
[62] By using the term 'classical' I imply art music written by professional composers. The reason that only classical music was studied in the second category was because witchcraft and

Note on the use of personal pronouns and word setting

The choice of appropriate personal pronouns has been sought throughout this text except where specific individuals are involved. Because of the feminine bias in witchcraft I have used 'she' and its derivatives ('her' etc.) to refer to people of either gender when no particular sex is indicated.

Concerning the use of italic and quotation marks I have followed *Hart's Rules* published by the Oxford University Press in 1983. Where there is an absence of guidance especially for musical terms I have aimed at consistency to clarify the nature of the words used.

witches are more closely defined there and one finds fewer examples in other types of music.

CHAPTER 2

PERCEPTIONS OF THE PLACE OF MUSIC IN WITCHCRAFT BEFORE AND AT THE START OF ITS MODERN REVIVAL

2.1 Introduction

Despite extensive research involving the scrutiny of very many records, pamphlets and archives across Britain, it must be stated that examples linking music and witchcraft from before 1700 have been extremely difficult to find. Prior to the twentieth century there were no audio-recordings available and I have therefore had to rely on printed material referring to music or illustrations, such as woodcuts depicting supposed witches' sabbaths.[1] Commentators on and documentors of witchcraft have inevitably influenced the public perception of it through their choices of imagery and emphasis. Within this, the references they make to music will be explored in this section. Drawing on these sources I shall present examples chronologically, beginning with the earliest documented examples of witchcraft portrayed in music. This approach will involve some difficult transitions within the material presented, for instance, the differing natures of the alleged malevolence of witchcraft and the romanticism of nature. For the sake of historical and musicological continuity albeit in conflict with sociological commentary this procedure will be used.

2.2 Musical references: pre-20th-century

2.2.1 16th-and 17th-century Stage Works

A documented connection between music and witchcraft on stage is not encountered until the sixteenth and seventeenth centuries. The question to be asked here is whether there was a specific tradition of representing the activities of witches in music linked to these productions. There is a possible overlap in this section and the following

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[1] For instance, P. de Lancre, *Tableau de l'inconstance des mauvais anges*, Paris, 1613 in R. H.Robbins, *The Encyclopedia of Witchcraft and Demonology* (London: Nevill, 1965).

chapter where classical music will be investigated when it portrays links with witchcraft. For instance, *Macbeth* will appear in both chapters since it has music within the play as well as having been used as the title for numerous overtures and operas etc. The intention here is to explore staged representations including scenes of witchcraft and, where appropriate, the use of music to accompany and enhance the intended effects.

A sixteenth-century example of music being included in a poem is *The Faerie Queene*[2] by Edmund Spenser. It mentions Hecate as well as a demon of lechery that rides dressed in a green gown astride a bearded goat, the latter animal often being illustrated as the embodiment of evil at witches' sabbaths. The work initially paints an evil hag-like picture of a witch causing mists and transformations and using herbs and ointments for evil purposes. A particularly unpleasant description describes one as:

(46)

A loathly, wrinckled hag, ill favoured, old,
Whose secret filth good manners biddeth not be told.

(47)

Her craftie head was altogether bald,
And as in hate of honourable eld,
Was overgrowne with scurfe and filthy scald;
Her teeth out of her rotten gummes were feld,
And her sowre breath abhominably smeld;
Her dried dugs, like bladders lacking wind,
Hong downe, and filthy matter from them weld;
Her wrizled skin as rough, as maple rind,
So scabby was, that would have loathd all womankind.[3]

The description continues in like fashion. However, in the second part of the poem (*II.xii*) altogether different characteristics are presented much more akin to the seductive qualities of Circe who Homer portrayed as a powerful enchantress in *The Odyssey* and to whom there are further references. Music is also introduced of a sensuous nature to accompany the wantonness:

(70)

Eftsoones they heard a most melodious sound,

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[2] E. Spenser, *The Faerie Queen* (1596) ed. T. P. Roche Jr. (London: Penguin, 1978).
[3] Ibid., I, viii, 48-50, 144.

Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this Paradise, be heard elsewhere

(72)

There, whence that Musick seeméd heard to bee,
Was the faire Witch her selfe now solacing,
With a new Lover, whom through sorceree
And witchcraft, she from farre did thither bring:[4]

Perhaps Spenser provides a balance between these two extremes in his statement about 'mischivous witches with theyr charmes' in *Epithalamion*[5] since a 'mischivous' figure is neither hideous nor arousing by implication, but certainly malevolent. These totally contrasting pictures of witchcraft will be returned to again in chapter three, but at this point it is enough to note that both images are present in the author's mind.

Witches were important in plays such as Dekker, Rowley and Ford's *The Witch of Edmonton*, Heywood's *The Wise Woman of Hogsdon*, Heywood and Brome's *The Late Lancashire Witches*, Middleton's *The Witch*, Jonson's *The Masque of Queens* and, of course, Shakespeare's *Macbeth*.[6] This reflects a lively interest in the supposed supernatural elements of existence. There was also a high level of interest within the royal court, notably that of James I, for which context many of these works would have been intended.

Other 'supernatural' characters such as devils, demons and infernal spirits also appeared in numerous masques of the period. However, the only plays scrutinised here will be where the music is either known or mentioned in the text. Music is not mentioned at all in *The Wise Woman of Hogsdon*,[7] perhaps explained by the fact that her character is portrayed more as a cunning woman than a witch, with whom there is traditionally no musical association. In *The Witch of Edmonton* the hag-like qualities are represented, but the only music pertains to the pitch of the bells worn by a group of Morris dancers, who are not witches, and it is not specified. It is possible that

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[4] Ibid., II, xii, 378-9.
[5] E. Spenser, *Amoretti and Epithalamion*, (1594) v.19, 342, *Selected Shorter Poems*, ed. D. Brooks-Davies (London: Longman, 1995), 311.
[6] F. E. Budd, 'English Literature and the Occult' in *A Survey of the Occult* ed. J. Franklyn (Scotland: Tyron Press, 1989).
[7] T. Heywood, 1604, *The Wise Woman of Hogsdon*, ed. A. Wilson Verity (London: Vizetelly and Company, 1882).

another character – an 'old fiddler' – may play at some instance, but it is not clearly suggested in the text.[8]

Shakespeare's first performance of *Macbeth* was probably in 1606[9] and his interpretation of the witches was undoubtedly heavily influenced by such works as James VI's *Daemonologie* of 1597 that was reprinted in 1603 when he became King of England. It has been suggested that the Hecate scenes are not authentic but added later by Middleton:

> ...three passages (III.5; IV.1, 39-43; IV.1, 125-32) in the witch-scenes, which can be distinguished from the genuine text by the introduction of Hecate, by the use of an iambic instead of a trochaic metre, and by prettiness of lyrical fancy alien to the main conception of the witches.[10]

In Act 3, Scene v, between lines 33 and 34 of *Macbeth* there is a stage direction: 'Music and a song within': 'Come away, come away etc.' during Hecate's speech. In the following Act 4, Scene i, between lines 43 and 44 'Music and a song' is specified: 'Black spirits etc.' The words are not given and no other information is provided, but it can be postulated that the audience would have recognised the song from its brief description. In the same scene the word 'hautboys'[11] is indicated and followed by the direction of 'music' to which the witches dance and vanish. Both the songs 'Come away, Hecate' and 'Black Spirits' are used in Middleton's *The Witch*, but there are further complications since there are disputes concerning early transcriptions of the works.[12] It has been suggested that Shakespeare did not include the songs in *Macbeth* and that they were added by Middleton when he was revising the work in 1609-10.[13] This has resulted in different editions either including or excluding the songs. Furthermore, it has been argued that the music might hold up the dramatic flow if 'enlarged resources' were necessary to perform it.[14] Since it is likely that the composer of the music to both the plays was the same it is appropriate to peruse *The Witch* before studying the actual music.

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[8] T. Dekker, Rowley and Ford, *The Witch of Edmonton*, (1621) ed. E. Rhys (London: Benn Ltd, 1949).
[9] A. C. Kors and E. Peters, *Witchcraft in Europe 400-1700* (Philadelphia: University of Pennsylvania Press, 2001).
[10] Chambers cited in P. Hartnoll, *Shakespeare in Music* (London: Macmillan, 1966), 40.
[11] A woodwind instrument making a similar sound to the present day oboe.
[12] T. Middleton, *The Witch*, ed. E. Schafer (London: A & C Black, 1994), xv.
[13] Ibid, xiv.
[14] P. Hartnoll, *Shakespeare in Music* (London: Macmillan, 1966).

It was written in 1615-1616 and it has obvious affinities with *Macbeth* but lacks the intensity of Shakespeare's tragedy. Middleton was influenced by Scot's *Discoverie of Witchcraft*[15] and he might therefore be thought to be satirising the witches rather than portraying them as powerful prophetesses. He even quoted directly from Scot's work notably throughout Act I, Scene ii. He was also undoubtedly acquainted with Jonson's *The Masque of Queens* (1609) that depicted witches in the first part of the masque together with 'infernal music'.[16] Jonson represented twelve hags paying homage to a 'devil-goat' and their dance was 'accompanied by "a strange and sodayne Musique".' Their 'magicall Daunce' had 'contrary and backward motions, and antic gestures'.[17] Jonson cited Johan Nider's *Formicarius* and mentioned two male witches from it – 'Stadlin' and 'Hoppo'. Middleton reintroduced the names but changed them to female witches. During the ninth charm the 'Dame', who may be thought of as the same figure as Hecate, utters the following spell with a direct implication of music being necessary, but not specified

> Around, around,
> Around, around,
> Till a music sound
> And the pace be found
> To which we may dance
> And our charms advance.[18]

Music has also been published that one can speculate may have been used to accompany the witches' scenes in Middleton's play.[19] It is mentioned at various times during *The Witch* when Hecate is present. In Act I, Scene ii she conjures up a cat playing on a fiddle, and the witches' dance in Act V, Scene ii (the music is not specified). As previously mentioned the songs 'Come Away, Hecate' and 'Black Spirits' are both included in the play.

<u>'Come Away, Hecate'</u>

(Voices of witches)

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[15] R. Scot, *The Discoverie of Witchcraft* (New York: Dover, 1972).
[16] B. Jonson cited in A. C. Kors and E. Peters, *Witchcraft in Europe 400-1700* (Philadelphia: University of Pennsylvania Press, 2001).
[17] S. Clark, *Thinking with Demons* (Oxford: OUP, 1999), 92.
[18] Ibid., 345.
[19] Music referred to as 'Witches Dance I – Anon./ Masque' and 'Witches Dance II – Anon./ Masque' are performed by the 'Folger Consort' without sources on *A Distant Mirror: Music of the 14th Century* and Shakespeare's Music. Delos: DE 1003.

Come away, come away;
Hecate, Hecate, come away.

(Hecate)

I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.
Where's Stadlin?

(Stadlin)

Here.

(Hecate)

Where's Puckle?

(Puckle)

Here –
And Hoppo too and Hellwain too;
We lack but you, we lack but you.
Come away, make up the count.

(Hecate)

I will but 'noint and then I mount.

(Voices of witches)

There's one comes down to fetch his dues:

(Malkin)

A kiss, a coll, a sip of blood –
And why thou stay'st so long
I muse, I muse,
Since the air's so sweet and good

(Hecate)

Oh art thou come?
What news, what news?

(Malkin)

All goes still to our delight;
Either come or else
Refuse, refuse.

(Hecate)

Now I am furnished for the flight.

(Firestone)

Hark, hark! The cat sings a brave treble in her own language.

(Hecate with Malkin)

Now I go, now I fly,
Malkin my sweet spirit and I.
Oh what a dainty pleasure 'tis
To ride in the air
When the moon shines fair,
And sing and dance and toy and kiss.
Over woods, high rocks and mountains,
Over seas, our mistress' fountains,
Over steeples, towers and turrets,
We fly by night, 'mongst troops of spirits.
No ring of bells to our ears sounds,

No howls of wolves, no yelp of hounds;
No, not the noise of water's breach
Or cannon's throat our height can reach.

(Voices)

No ring of bells to our ears sounds,
No howls of wolves, no yelp of hounds;
No, not the noise of water's breach
Or cannon's throat our height can reach.

'Black Spirits'

(Hecate)

Black spirits and white, red spirits and grey,
Mingle, mingle, mingle, you that mingle may.
Titty, Tiffin, keep it stiff in.
Fire-drake, Puckey, make it lucky.
Liard, Robin, you must bob in.
Round, around, around, about, about –
All ill come running in, all good keep out! [20]

One other song 'In a maiden-time professed' has not been studied since it does not occur during any of the Hecate or witches' appearances.

It has been suggested by the musicologist Ian Spink[21] that the composer Robert Johnson wrote the music to these songs because this would fit in with his time working for the 'King's Men' from 1609 onwards.[22] The music is lively and uses big melodic leaps and rhythmically it is angular and lends itself to dance with suitably 'awkward' moves. Hecate is sung by a baritone in the above recording and the string players in the dance use considerable artistic licence in the music's ornamentation. It is, in some ways, a forerunner of how Purcell was to treat the same scene in *Dido and Aeneas* in 1689[23] and unless Shakespeare was using the songs as a humorous interlude, they would seem somewhat incongruous in these settings for *Macbeth*. Thomas Duffett, an early writer of what became known as pantomime, wrote complete parodies of plays such as *Macbeth* with stage directions such as: 'Three Witches fly over the Pit riding upon Beesomes…'[24]

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[20] In Act 3, Scene iii, 39-80 and Act V, Scene ii, 60-66 and following, respectively.
[21] T. Middleton, *The Witch*, ed. E. Schafer (London: A & C Black, 1994).
[22] The original music to "Come Away, Hecate" can be seen in Drexel MS 4175. Liiii or Fitzwilliam MU.MS.782. (A recording of "Come Away, Hecate" and the "Witches' Dance" is available on Hyperion CDA66836.)
[23] See chapter 3.
[24] E. J. Dent, *Opera* (Middlesex: Penguin Books, 1965), 154.

Later in the seventeenth century *Macbeth* was revived with fresh material added to it. Davenant produced one such performance in the mid-1660s with music by Matthew Locke and a further production in 1673 'in the nature of an opera'.[25] However, the music was lost and in 1694 the composer John Eccles wrote new music for the play that included a bass part in the witches' scenes for the distinctive instrument, in sound and shape, the serpent. The musical authority William Boyce published a collection of pieces allegedly by Locke, but the composer's true identity has been disputed.[26] Apart from music that is composed only indirectly for the play using its title or imagery, there have not been many noteworthy settings of incidental music that have survived. In the 1770s J. Vernon, a comedian, published 'The new songs in the pantomime of *The Witches*'. J. F. Reichardt, a Berlin *Kapellmeister,* composed music for the Witches' scenes and the little-known M. P. King wrote a 'Witches' glee' in the nineteenth century.[27]

Although witches do not appear in Shakespeare's *The Tempest* (except for 'Sycorax', a witch and the mother of Caliban, who does not have an acting role) nevertheless, the 1667 adaptation by Dryden and Davenant introduced singing parts for devils and spirits. The musicologist E. J. Dent takes this further in believing that 'Shakespeare had himself laid down the principle that music…was generally to be associated with supernatural characters and happenings'.[28] In addition dancing scenes for 'fantastic spirits' were included that served a similar purpose to the witches' dances of other plays and masques. Much of the music by Locke, Humfrey and others has survived and been transcribed[29] and the latter's 'Masque of Devils' could just as easily have been performed by witches reminiscent of Purcell's *Dido and Aeneas*.

It has been argued by Tilmouth[30] that *Psyche* was the first English work to be described as a 'semi-opera' i.e. a work for stage that did not simply consist of dramatic scenes with incidental music, but lacking the development of plot necessary to be classed as full opera.

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[25] P. Hartnoll, *Shakespeare in Music* (London: Macmillan, 1966), 53.
[26] Dent, 1965.
[27] Ibid.
[28] Ibid., 155.
[29] M. Tilmouth, 'Dramatic Music (Locke)' *Musica Britannica, LI*. (London: Stainer & Bell, 1986).
[30] Ibid.

The music was composed by Locke to a text by Shadwell and first performed in 1675. Shadwell claimed to have been influenced by Apuleius' *Golden Ass* that has the theme of Goddess-worship and witchcraft permeating it.[31] Similarly to *The Tempest*, witches are not portrayed as such in the text, but there are songs, choruses and dances for 'Cyclops' [sic], 'Devils' and 'Furies'. The Romano/ Greek pantheons are well represented with Venus, Pan, Bacchus, Mars, Apollo and others. It would appear that the supernatural characters are not meant to inspire fear but are used as part of a lavish entertainment. Presumably the Restoration wished to put behind it the dark days of witch trials and executions and it might even be suggested that parodying the witches, demons, sorcerers etc. might help to achieve this. There was a prominence of supernatural and other magical beings in Restoration theatre providing a potential for unusual music as well as a love of spectacle. Works sometimes even referred to its popularity that was governed by seventeenth-century views of witchcraft and magic.[32] The reasons for this popularity may have included an enjoyment of masques and the grotesque qualities of the 'antimasque'; the possibilities of allegorical interpretations; the excuse of indulging in the irrational by the use of music; and the enjoyment of 'fantastic' stage machinery and fireworks etc. For instance, it might be argued that Jonson's *The Masque of Queens* set a precedent for future productions with its 'hollow and infernal music…with spindles, timbrels, rattles, or other venefical instruments, making a confused noise, with strange gestures'.[33]

The small amount of surviving music accompanying early stage productions, excluding *Dido and Aeneas* that will be scrutinised later, therefore provides little evidence of what could be called an established tradition of 'witch-music'. However, there were situations where music was important to enhance the stage activity. The distinguished musicologist Peter Holman makes the following point and he is undoubtedly aware that even Puritans had a component of music in religious ritual in their famous chanting of metrical psalms:

> Extended pieces of concerted music were usually reserved for three situations.

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[31] Ibid.

[32] For instance, Dryden and Lee's *Oedipus* (1679) mentions the audience's love of ghosts in the epilogue. For an expansion of this see S. E. Plank 'And Now About the Cauldron Sing': music and the supernatural on the Restoration Stage *Early Music vol. XVIII no. 3* (August 1990) 392-407.

[33] Ibid., 395. 'Venefical' implies instruments being used improperly or for improper purposes.

> Ritual scenes naturally required music, whether the protagonists were Christian or pagan priests, soothsayers, enchanters or magicians, engaged in communal prayer, sacrificing to the gods, foretelling the future or summoning up supernatural beings.[34]

Some characteristics do emerge as prevalent, for instance contemporary instruments and dances were used, but with more deliberate harmonic dissonance and jagged rhythms. Purcell's use of 'flatt' trumpets for the devils' appearances in *The Libertine Destroyed* (Shadwell 1675) may have set a precedent for Monteverdi's low brass for the Hades scene in *Orfeo*. The rapid semi-quavers, repeated notes and chromatic progressions of the 'infernal symphony' for the spirits in *Rinaldo and Armida* (J. Dennis 1698 with music by J. Eccles) provides more than a hint of how future composers were to accompany such scenes. It is always important to remember that the textual record may give only a partial and misleading representation of performances. It is possible, for example, that instrumentalists may have added their own spontaneous ornamentation; but this cannot be proven either way. In support of this one might allude to the debate among Shakespearian scholars as to how far the texts of his plays, as printed in the first folio, actually resembled what was acted on stage. In short, the rules of music theory were being in some ways overturned just as the witches allegedly embraced misrule.

2.2.2 18th- and 19th-century works

Moving away from the stage Robert Herrick published *The Hag* in 1648, but there is no mention of music in it. There are various musical settings of the poem by Frank Bridges and an early setting by J. Liptrot Hatton to be discussed in chapter three. R. Burns provides further information in his poem *Tam O' Shanter* when the intrepid hero comes across a witches' 'sabbat', but he is not seriously suggesting that one accepts his poem as a work of fact:

> Warlocks and witches in a dance;
> Nae cotillion brent new frae France,
> But hompipes, jigs, strathspeys, and reels,
> Put life and mettle in their heels,
> At winnock-bunker in the east,

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[34] P. Holman and R. Thompson 'Purcell' *The New Grove Dictionary of Music and Musicians* vol. 20 ed. S Sadie. (Macmillan Press Ltd, 2001) 614.

There sat auld Nick, in shape o' beast;
A towzie tyke, black, grim, and large,
To gi'e them music was his charge:
He screwed the pipes and gart them skirl,
Till roof and rafters a' did dirl![35]

Burns assigns the Devil the job of playing the pipes to which the warlocks and witches dance traditional folk dances rather than an imported French court dance ('cotillion'). There are musical settings of this poem to be discussed later.

Goethe's *Faust* was completed in 1801 and it contains two parts where witchcraft and music are brought together, namely 'Walpurgis Night' and the immediately following 'Walpurgis Night's Dream'.[36] Dancing takes place during the sabbath in the Harz Mountains to which one can presume music was played as an accompaniment and in the following 'Lyrical Intermezzo' Ariel is said to play upon a lute. An orchestra is spoken of and unusually the bagpipes are spoken of tenderly: 'sweetly now the bagpipe blows'.[37] Frustratingly it has not been possible to find specific examples of music that was used and it is possible that available musicians would have improvised according to the director's wishes.[38]

I have not been able to find reference to any use of music in the activities of 'cunning' men and women (a term used to describe those practising natural magic as distinct from witchcraft) during this period. However, in the earlier part of the nineteenth century the folklore associated with such people and the upsurge of Romanticism combined in both literary and musical works. There was an interest in the gothic and macabre with novels including Mary Shelley's *Frankenstein* in 1818 and slightly earlier Samuel Coleridge Taylor's *The Rime of the Ancient Mariner* in 1798. Byron's *Manfred* (1817) introduces a character referred to as the 'Witch of the Alps', but music is not mentioned during her brief appearance in Act II. The only references to music can be found in Act II, Scene iii where the indication of 'A voice without. Singing' is written and in Act II, Scene iv where a 'Hymn of Spirits' is presented, but

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[35] R. Burns, 'Tam O' Shanter', 1791 from *The Poetical Works of Robert Burns* (London: Frederick Warne and Company), 124.
[36] J. W. Goethe, *Faust. Part One*. Translated Phillip Wayne (Middlesex: Penguin, 1967).
[37] Ibid., 182.
[38] *Faust* will also be returned to in the next chapter since there are a number of works that have taken up this theme in operatic, vocal and orchestral music.

without specifying whether the words should actually be sung and, if so, to what tune.[39]

2.2.3. 20th-century literary accounts of early modern music and witchcraft

During the twentieth century a number of populist writers, arguably with pretensions to scholarship, devoted time to describing what they have believed to represent witchcraft practices and rituals, including references to music. Some held extreme beliefs about the nature of witchcraft and their descriptions of the role of music reinforce these distorted images. For instance, Montague Summers' exaggerated beliefs about witchcraft can be seen in many of his works. These reflected a consistent desire to portray it as a real diabolic religion. Concerning the sabbaths, allegedly orgiastic gatherings of witches and demons, he writes:

> There were often dances…the choreography of hell, awkward jiggetings and lewd leapings, the muckibus caperings and bouncings…The music well suits the movements. As there is an immortal melody and the 'Perfect Diapason' of Heaven, so is there the horrid cacophony of hell. Music may be potent for evil, unloosing hideous passions and cruelty…[40]

The author continues this diatribe against witchcraft with a comparison with Père Labat's account of voodoo in the eighteenth century:

> A kind of madness falls upon the dancers. They ceaselessly whirl around. They tear off their clothes and bite deep into their own flesh…until finally in the darkness promiscuous prostitution holds the most horrible sway.
>
> This might almost exactly serve as a picture of the dancing at the witches' sabbat, only in place of the drums mention is made of various other instruments: violins, tambourines, flutes, rebecks, fifes and drums, hautboys, the bass-horn, a hurdy-gurdy, the Jew's harp, and (especially in Scotland) the pipes.[41]

This negative view is achieved through the emphasis on extreme behaviour, frenzied music and dance allied with nudity, madness, abandoned sexual activity and general loss of control. Music is obviously vital for the dance to take place and the instruments used are common in folk traditions. Though not as extreme these themes are reflected in other authors' works of the same period.

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[39] I shall also return to *Manfred* in chapter three.
[40] M. Summers, *Witchcraft and Black Magic* (London: Arrow Books, 1965), 284.
[41] Ibid., 285.

The author Dennis Wheatley can arguably be claimed to be responsible for some of the interest in witchcraft and the occult in the 1970s. His novels were and still are very popular and his book *The Devil Rides Out* was turned into a successful film of the same name. However, when he turns to 'fact', rather than fiction, an otherwise interesting publication further distorts some of the issues concerning witchcraft. *The Devil and all his works* (1973) is most definitely not simply about the Devil, but also discusses mythology, psychical research, religion and many other subjects. In mentioning the musical activities of the alleged sabbaths he writes:

> Offal was eaten and, whenever possible, the flesh of a murdered child. The band struck up, but it played no tune, only made a horrid cacophony. They danced, but back to back. Then the orgy began, and it was no matter of joyful, healthy lust...Such were the sabbaths of the sixteenth and seventeenth centuries...[42]

Furthermore, one presumes that he means that the dancing 'back to back' was a circle dance facing outwards as opposed to inwards, as the reference is to the illustration by Jan Ziarnko in Pierre de Lancre's *Tableau de l'inconstance des mauvais anges et demons*.[43] This shows a circle dance and a group of musicians (in the top left corner marked 'G') playing horns, a rebec (a predecessor to the violin) and a lute-like instrument.[44] Music and dance is again used to reinforce a stereotypically negative view of witchcraft, in this case particularly emphasising links with Satanism.

It may seem to be an odd fit to relate here the use of early modern images of witches by modern witches, but in digressing I am seeking to draw comparisons between what non-pagan authors were stating about witchcraft and practising witches or, in Crowley's case, a magician. The interpretations by these people present a stark contrast to the demonic depictions.

The author and practising witch Doreen Valiente believed that the spirit of a dead witch contacted her and she kept a diary of the communications she received. She was told that they celebrated meetings indoors with drinking and fiddle or pipe music, but that religious meetings were always outdoors. Writing on the subject of music in

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[42] D. Wheatley, *The Devil and all his works* (London: Arrow, 1973), 242-43.
[43] Paris, 1613, opposite p. 118 and reproduced in R. H.Robbins, *The Encyclopedia of Witchcraft and Demonology* (London: Nevill, 1965), 300.
[44] See fig. 1.

general she maintained: 'Music has always been a magical thing, used by witches as an aid in their working'.[45] Of course, without veridical evidence it is not possible to decide whether she was truly contacted by an unknown entity or whether she was allowing a fertile imagination to flourish. She also wrote that songs were sung at Esbats including *Greensleeves*, *Hares on the Mountain* and *The Coal-Black Smith*:

> In fact, the music of the witches' Esbats and Sabbats was mainly the popular tunes of the day. In the accounts of Scottish witchcraft, there is mention of a number of lively and bawdy old ballads being sung and danced to...[46]

The very existence of these rites has been doubted, but the musicologist Bob Stewart speculates as to what the possible nature of witch music might be, and even he seems to believe what was recorded under interrogation of sometimes the most brutal nature:

> If the music described at the many well-documented witch-trials was folk music – and it could hardly have been anything else – then we can be sure that the ancient forms of antiphonal chanting and linked dancing were used in these rites.[47]

In the realm of twentieth-century ritual magick [sic] one finds music taking a place and mainly through the interest and writings of one man: Aleister Crowley (1875-1947).[48] He wrote a great deal about his work and also aroused considerable interest and horror mainly concerning his sexual and drug-taking excesses. He referred to himself as the 'Great Beast' and nurtured his reputation as 'the wickedest man in the world'.[49] However, it is only his use of music that is of any relevance to this study and it could be argued that, since he was not a witch and hardly even a pagan, he should not be mentioned at all. He was, however, known to follow pagan gods and goddesses on occasions[50] and he has obviously had an effect on occultism mainly through his writings. He played the piano reasonably well[51] and he wrote of an interest in music:

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[45] D. Valiente, *The Rebirth of Witchcraft* (Washington: Phoenix Publishing, 1989), 214.
[46] D. Valiente, *An ABC of Witchcraft, Past and Present* (London: Robert Hale, 1973),11.
[47] R. J. Stewart, *Where is Saint George?* (London: Blandford Press, 1988), 109.
[48] Crowley's 'magick' consisted of four components: what he had learned as a member of the occult society 'The Golden Dawn'; his knowledge of oriental yoga practices; his interest in sexual magic; and an alleged spirit communication. See F. King, *Magic* (London: Thames & Hudson King, 1997).
[49] For details of his life and writings see A. Crowley, *Magick in Theory and Practice* (New York: Castle, 1969) and A. Crowley, *The Confessions of Aleister Crowley*, ed. J. Symonds and K. Grant (London: Arcana Penguin, 1989).
[50] R. Hutton, *The Athlone History of Witchcraft and Magic in Europe*, 6. (London: The Athlone Press, 1999), 41.
[51] A recording of his chants and his song *Vive la French Republic*, which he sings with considerable aplomb, is available at the Museum of Witchcraft, Boscastle.

> The violin is the most useful of all, for its every mood expresses the hunger for the infinite, and yet it is so mobile that it has a greater emotional range than any of its competitors. Accompaniment must be dispensed with, unless a harpist be available…[52]

He used music in his ceremonies especially when he had the services of his 'Scarlet Woman' Leila Waddell who was an accomplished violinist according to contemporary accounts:

> After a long pause, the figure enthroned [Leila Waddell] took a violin and played with passion and feeling, like a master. We were thrilled to our very bones. Once again the figure took the violin and played…with such an intense feeling that in very deed most of us experienced the ecstasy which Crowley so earnestly seeked [sic].[53]

Although it has not been possible to find out any further information about the nature and identity of the music he used in his rituals, its obvious and important role in realising the desired intensity of feeling is significant.

Most contemporary commentators agree that witchcraft in its modern form was instigated by the activities of Gerald Gardner and the publication of his book *Witchcraft Today* in 1954.[54] Its introduction by the respected Egyptologist Dr Margaret Murray further enhanced its reputation and led to the belief that witchcraft had been continuing underground since ancient days. Gardner wrote other books including *High Magic's Aid* under the pseudonym of 'Scire' in 1949 and *The Meaning of Witchcraft* in 1959.[55] He did not use music in his rituals other than through simple chants and a few simple percussion instruments.[56] However, he obviously believed music to have considerable power especially in the hands of a witch. He devotes a chapter of *High Magic's Aid* to 'Music Magic' wherein the witch-heroine controls a group of soldiers intent on harming her by playing the harp:

> Morven, still playing, was peering out of the door too, but it was a soothing tune; clam and peaceful, like a balm to the mind, and concluding with a soft

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[52] A. Crowley, *Energised Enthusiasm*, cited in G. S. Dearn, 'The Renaissance of the Celtic Harp' (*Quest*, 30, June 1977), 12.
[53] *Sketch*, 28 August 1910, cited in F. King *The Magical World of Aleister Crowley* (London: Arrow Books, 1987), 64.
[54] G. Gardner, *Witchcraft Today* (Thame: I-H-O Books, 1999).
[55] G. Gardner, *High Magic's Aid* (Thame: I-H-O Books, 1999) and G. Gardner, *The Meaning of Witchcraft* (New York: Magickal Childe, 1982).
[56] Learnt from private conversation with Patricia Crowther in 2001.

> chord. Thur looked at her in silence. Brother Stephen spoke with conviction: 'That be witches' knowledge'…[57]

Gardner's work was continued in many ways by the self-styled 'King of the Witches' Alexander Sanders. Indirect conversations with his ex-wife Maxine (through the services of Professor Ronald Hutton, Historical Studies Department, University of Bristol) and direct conversations with an ex-member of his coven (Carol Morse) have indicated to me that he did not use music extensively in his rituals. However, I discovered an unpublished Sanders lecture in a box of his belongings at the Museum of Witchcraft in Boscastle that indicated his interest in music:

'Rites and Ceremonies of the Wicca:

> …I have been humbled to have heard the majesty of his [Pan's] pipes and this is what he said to me in the music of his pipes: 'Come, come my child, dance for me…The pipes of Pan which shall forever play To [sic] help you along for another day…'[58]

Furthermore there were a number of cassette tapes in the same collection linking Sanders with the music of Phillip Thornton[59].

Amongst rare references in poetry and prose to witchcraft's musical characteristics is T. S. Eliot's *East Coker*. The author G. Tindall[60] draws attention to the oft-quoted idea that the Christian Devil and the 'Hornèd God' Pan are the same person and the performer here:

> In that open field
> If you do not come too close, if you do not come too close,
> On a summer midnight, you can hear the music
> Of the weak pipe and the little drum
> And see them dancing around the bonfire…
>
> Keeping time,
> Keeping the rhythm in their dancing
> As in their living in the living seasons…[61]

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[57] G. Gardner, *High Magic's Aid*, 117.
[58] A. Sanders transcription of a lecture given in 1986, page 6 of an un-sorted package of papers.
[59] A. Sanders recorded by Derek Taylor: *Mother Matrix an Invocation*, *The Ritual of the Cabbalistic Cross* and *Moon Magic – 2nd degree initiation*, all with music by Phillip Thornton, 1984. I am currently (2004) transcribing the complete collection
[60] In G. Tindall, *A Handbook on Witches* (London: Panther, 1967).
[61] T. S. Eliot, *Collected Poems 1909-1962* (London: Faber and Faber, 1963), 196-7.

However, this is only a very small part of a poem that is not generally concerned with the theme of witchcraft and the music does not possess characteristics that suggest either orgiastic activity or peaceful capers.

The music of Pan is magically conjured up in Kenneth Grahame's *The Wind in the Willows* when the Rat and Mole search for and find a lost baby otter:

> The merry bubble and joy, the thin, clear happy call of the distant piping! Such music I never dreamed of, and the call in it is stronger even than the music is sweet!...Breathless and transfixed the Mole stopped rowing as the liquid run of that glad piping broke on him like a wave, caught him up, and possessed him utterly.[62]

The music presented here is very different from the 'whining of infernal and discordant music'[63] that one is often led to believe accompanies the 'Hornèd God'. The image of Pan and the effect of the music are that of protection and beauty. The altered state achieved as it 'possessed him utterly' is in stark contrast to the crazed frenzy described by Montague Summers.[64] These contrasting examples illustrate the fact that music can be described as contributing to the achievement of altered states of very different types and sometimes these are expressed as comparative extremes.

Thus the music encountered enhances different situations according to the desires of the author. It can be riotous and orgiastic, perhaps reminiscent of a Bacchanalial gathering or a lively village feast where the fiddles and pipe and tabor have often been shown to be played both in terms of visual illustrations and literary representations. It can be magical and peaceful in its connection with nature and its effects on the human mind using the panpipes and harp respectively from similar sources. These cultural constructions seem to dominate the available material and finding opposing interpretations is very difficult if not impossible. Of course, a limited definition of 'magic' and 'nature' is being presented here since both can also provide violent images in image and music. However, the harp in particular is associated with peaceful images throughout the musical and literary repertoire.

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[62] K. Grahame, *The Wind in the Willows* (London: Folio Society, 1997), 112-13.
[63] P. Haining, *The Anatomy of Witchcraft* (London: Souvenir Press, 1972), 71.
[64] M. Summers, *Witchcraft and Black Magic* (London: Arrow Books, 1965).

The rhythms can be flowing or jagged, the harmonies concordant or discordant. However, in each example music can sometimes be seen to have played a significant and meaningful role. The strongest characteristics encountered are the use of dissonance and links to folk music of the time. Within an idealised pagan framework involving the god Pan as a benevolent nature deity, the panpipes make an obvious contribution.

2.3 Margaret Murray

The popularity of Margaret Murray's books and articles were an important factor in witchcraft's resurgence in the mid-twentieth century. Starting with *The Witch-Cult in Western Europe* in 1921,[65] *The God of the Witches* in 1931[66] and culminating in *The Divine King in England* in 1954.[67] Margaret Murray provides the most influential texts for images of music in witchcraft. Although her interpretation of witchcraft's roots has been condemned by recent academics[68] she nevertheless made available considerable information that may have remained unseen in obscure archives if it had not been for her exertions. She will be quoted at length because there are few other written sources available and modern writers often quote her in their own descriptions of musical activities.

2.3.1. Murray's references to music

Referring to a Palaeolithic cave painting Murray speculates quite dramatically in stating:

> The musical bow of the little masked figure of the Palaeolithic era is very primitive, the player is dancing to his own music as the Devil so often did in Scotland. The flute as an instrument for magical purposes occurs in Egypt at the very dawn of history, when a masked man plays on it in the midst of animals. The panpipes, as their name implies, belong specially to a god who was disguised as an animal.[69]

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[65] M. A. Murray, *The Witch-Cult in Western Europe* (Oxford: OUP, 1921).
[66] M. A. Murray, *The God of the Witches* (Hedingham: Daimon Press, 1962).
[67] M. A. Murray, *The Divine King in England* (Oxford University Press Archive, 881053, 1963). Further discussion of Murray's source material can be found later in this chapter.
[68] Including R. Hutton, *The Triumph of the Moon* (Oxford: OUP, 2000) and G. Scarre, and J. Callow *Witchcraft and Magic in Sixteenth- and Seventeenth-Century Europe* (Hants: Palgrave, 2001).
[69] M. A. Murray, *The God of the Witches* (Hedingham: Daimon Press, 1962), 84.

In *The Witch-Cult in Western Europe* she devotes a complete section to the music used at gatherings, but she cannot resist adding her own comments to the original sources:

> The music at the assemblies was of all kinds, both instrumental and vocal. The English trials hardly mention music, possibly because the Sabbath had fallen into a decadent condition; but the Scottish and French trials prove that it was an integral part of the celebration.[70]

Her interpretation of the English witches' sabbath having fallen into a 'decadent condition' is more readily attributed to its likely non-existence and she does not provide any evidence for her assertions. A strongly contributing factor leading to accusations that the Scottish and French held such events was the existence of documentary evidence and descriptions elicited by torture. The greater prominence of alleged Sabbaths (meetings of numbers of witches to blaspheme and fornicate with devils) in European countries provided the expectation of music at such gatherings with the obvious need for suitable performers. It would seem that the music was only played to accompany dancing and singing which is its normal role in folk gatherings not involved in witchcraft.

The Devil was also said to participate in the musical entertainment, often as the performer on the pipes. The music was used to accompany the dancing and the 'pipes' were the instrument used in general, although Murray mentions the cittern (a guitar-like instrument) as played in England, in France the violin, and the Jew's harp in Scotland. It can be surmised that the music was almost undoubtedly played on instruments that were common in the area.

It is quite remarkable how Murray's research has been reproduced in other works and almost automatically been accepted as factual. For instance, Patricia Crowther, a modern Sheffield witch and high priestess to Gerald Gardner, quotes the Somerset witches' music wherein 'the Man in black sometimes playes [sic] on a Pipe or Cittern, and the company dance'.[71] The implication is that the 'Man in black' is the Devil, but neither Crowther nor Murray expands upon this statement. Although the pipe is a relatively easy instrument to play, albeit not well, the cittern would require both skill

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[70] M. A. Murray, *The Witch-Cult in Western Europe* (Oxford: OUP, 1921), 135.
[71] P. Crowther cites Murray in *Lid off the Cauldron* (London: Muller, 1981), 88.

in playing as well as either knowledge in its manufacture or sufficient money to purchase one.

Murray refers to the 'North Berwick' case that directly involved James VI of Scotland:

> The North Berwick witches (1590), when at the special meeting called to compass the death of the king, 'danced along the Kirk-yeard, Geilis Duncan playing on a Trump'.[72]

This is also mentioned by the author Hans Holzer[73] who reproduces the text to 'Cummer [woman], go ye before' and mentions Gilly Duncan's music, but without specifying the tune that is lost. Murray implies here that the group of witches met to plan the King's death and then danced in the churchyard to the accompaniment of Duncan's Jew's harp playing. The explanation for this could simply be alcohol induced high spirits. However, it could also be claimed that it represents a legitimate and necessary ritual believed to contribute to the success of the plot. The former would seem to be a more likely explanation.

The historian H. R. Trevor-Roper writes of the 'macabre music made with curious instruments – horses' skulls, oak-logs, human bones, etc…'- but he does not give a source for these deliberations and he is generally not interested in musical discussions.[74] His views on Murray's work are made clear in a footnote where he quotes the historian C. L. Ewen:

> The fancies of the late Margaret Murray need not detain us. They were justly, if irritably, dismissed by a real scholar as 'vapid balderdash'.[75]

Murray's images can still be seen albeit in modern fantasies in reworked illustrations such as the music at celebratory festivals, the 'most famous of which were the May Day carols'.[76] These were popular folksongs sung at appropriate celebrations, some of which have been recorded.[77]

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[72] *Spalding Club Misc.* I, 114-15, cited in Murray,1921, 136.
[73] H. Holzer, *The Encyclopedia of Witchcraft and Demonology* (London: Phoebus Publishing Company, 1974), 42.
[74] H. R. Trevor-Roper, The European Witch – Craze of the 16th and 17th Centuries (Middlesex: Peregrine, 1984), 16.
[75] Ibid., 41, footnote citing C. L. Ewen *Some Witchcraft Criticisms*, 1938.
[76] D. Millar, 'Music in the Circle' (*The Cauldron* 22. Beltane, 1981), 16.
[77] J. Simpson and S. Roud, *A Dictionary of English Folklore* (Oxford: OUP, 2000).

At these festive events groups of musicians played improvised or semi-improvised music on whatever instruments they owned. A modern example of this can be seen in fig. 2 where the three musicians are dressed in horned masks and play the bagpipes, tabor and pipe:

> The Lord of Misrule and his associates then dressed in scarves, lace and ribbons, tied bells on their legs and then, with hobby-horses, dragons and 'other antiques', this 'heathen company' danced to the sound of drums and pipes to the local church.[78]

2.3.2 An evaluation of Murray's original sources

Murray used a number of primary sources for her evidence of witchcraft practices mainly in the seventeenth century and printed in nineteenth-century Scottish works. These allegedly provide information about the musical activities of the witches and demons at sabbaths and other gatherings.[79] The following examples are discussed in order to re-appraise their worth and evaluate the information Murray claims they provide.

The Devil or demons were often shown in various guises involved with playing music, and the level of musical expertise seemed to vary. According to one source:

> Isobel Cockie of Aberdeen was accused of being at a Sabbath on All-hallow eve: "Thou wast the ring-leader, next Thomas Leyis; and because the Devil played not so melodiously and well as thou crewit, thou took his instrument out of his mouth, then took him on the chaps therewith, and played thyself thereon to the whole company.'[80]

This suggests that the Devil was prevented from playing and then slapped around the face by the irate witch. However, his playing was sometimes quoted as being somewhat better: 'Thou and they was under the conduct of thy master, the Devil, dancing in ane ring, and he played melodiously upon ane instrument, albeit invisibly to you.'[81]

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[78] Stubbes, 1584 cited in N. Aldcroft Jackson, (*The Cauldron* 71, Spring Equinox, 1994), 4.
[79] For instance, R. Pitcairn, Criminal Trials in Scotland from A.D. M.CCCC.LXXXVIII to A.D. *M.DC.XXIV* (Edinburgh: Tait, 1833) and *Spalding Club Miscellany* (Aberdeen, 1841).
[80] *Spalding Club Miscellany i* (Aberdeen, 1841), 114-5.
[81] *Spalding Club Miscellany i* (Aberdeen, 1841), 149.

The Devil was not always the musician as can be evidenced by the following quotation:

> At Tranent (1659) eight women and a man named John Douglas confessed to 'having merry meetings with Satan, enlivened with music and dancing. Douglas was the pyper, and the two favourite airs of his majesty were *Kilt thy coat, Maggie, and come thy way with me* and *Hulie the bed will fa*.'[82]

Although the musician was an important member of the group he 'did not dance the round dance but sat outside the ring, though in the long dance he was often the leader.'[83] Two illustrations show this to be the case where the musicians play the pipes on a hill and in a tree respectively.[84] Perhaps the separation of the musicians from the rest of the company was in accordance with the typical practice of providing a place for their performance such as the minstrels' gallery or stage in secular music and the organ loft and choir stalls in the sacred context. Alternately popular musicians may have simply wished to not get in the way of the dancers!

A typical witches' sabbath allegedly contained music, dancing and lewd activity and one can see some of these activities where the musical accompaniment favoured appears to be bagpipes and horns.[85] These were popular peasant instruments of the medieval and early modern period in contrast to the angelic harps portrayed in church paintings and stained glass windows. Further comparisons might be made with the 'feast of fools', an often bawdy and irreverent celebration popular in the Middle Ages, where the music was of a very raucous nature consisting of 'singing nonsense, a musical cavalcade, and a band that howled and clanged kettles and saucepans'.[86] The sixteenth-century French commentator N. Barnaud[87] compared these Bacchanalian-like celebrations to the witches' sabbaths, with Bacchus being the Devil.

It was alleged that vocal music was also heard at the gatherings with intentionally crude words as a form of blasphemy:

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[82] *Spottiswoode Miscellany ii* (Edinburgh, 1844-5), 68. *Kilt thy coat, Maggie* is reproduced from the *Skene* manuscript, 1620 cited in J. Purser, *Scotland's Music* (Edinburgh: Mainstream Publishing Company, 1992), 123. There is a further example of a gypsy tune that allegedly contains "gypsy magic".
[83] *Spalding Club Miscellany i*, 114-5.
[84] See figs. 3 and 4.
[85] See fig. 5.
[86] S. Clark, *Thinking with Demons* (Oxford: OUP, 1999), 18.
[87] N. Barnaud, *Le Miroir des français* (Leiden, 1585).

> Then fal they to dauncing, wherein he leadeth [the Devil presumeably] the daunce, or els they hoppe and daunce merely about him, singing most filthy songes made in his prayse.[88]

The number of songs mentioned by name are very few, for instance *Kilt thy coat, Maggie* and *Cummer, go ye before*, and when identified they are probably either made up or existing ditties. Apart from church music the only other musical performances encountered would have been mainly from minstrels at fairs and other celebrations, and in taverns. The song mentioned below almost certainly falls into the category of an improvised ditty since there is no known record of the music or its title.

> At Forfar Helen Guthrie told the court that Andrew Watson 'made great merriment by singing his old ballads, and Isobel Shirrie did sing her song called *Tinkletum Tankletum*.'[89]

Witches allegedly indulged in an activity that is certainly enjoyed by modern witches as do some other religions such as Methodists and that is to change the words of well known songs to either more pagan-orientated or irreverent versions:

> At Aix in 1610 'the Magicians and those that can reade, singe certaine Psalmes as they doe in the Church, especially *Laudate Dominum de Coelis*: *Confitemini domino quoniam bonus*, and the Canticle *Benedicite*, transferring all to the praise of Lucifer and the Diuels: And the Hagges and Sorcerers doe houle and vary their hellish cries high and low counterfeiting a kind of villanous musicke.'[90]

In the above quotation the 'villanous musicke' is not expanded upon, but one might speculate that howling to the sacred chants was what the commentator was suggesting. With the lack of examples of music references available from British sources it was necessary to augment these with a few French examples. It has been said that 'viols and other instruments' were played and at another trial in 1652 there was evidence that there was dancing to songs.[91] It is mentioned that in Lorraine in 1589 the instruments were very primitive and apart from small pipes played by the women, a man:

> ...has a horse's skull which he plays as a zither [a plucked-stringed instrument with a sound board, but un-fretted]. Another has a cudgel with which he strikes an oak-tree, which gives out a note and an echo like a kettledrum or a military

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[88] L. Danaeus, *Dialogue of Witches ch. iv* (London ?, 1575).
[89] G. R. Kinloch, (*Reliquiae Antiquae Scoticae*, 1848), 120.
[90] S. Michaelis, *Admirable Historie of the Possession and Conversion of a Penitent Woman* (London, 1613), 336.
[91] H. van Elven, *La Tradition vol. V* (Paris, 1891).

> drum. The Devil sings in a hoarse shout, exactly as if he trumpeted through his nose so that a roaring wooden voice resounds through the wide air.[92]

The crude nature of the instruments again places the musical activity very much in the domain of the peasant folk traditions. However, it was not always 'infernal noise' that was produced if one is to believe the next quotation:

> ...they dance to the sound of the tambourine and the flute, and sometimes with a long instrument which they place on the neck and pulling it down to the belt they strike it with a little stick; sometimes with a violin...with such harmony that there is not a concert in the world that can equal it.[93]

The instrument spoken of was possibly a very crude type of single-stringed device that could be assembled and played very easily in contrast to some plucked stringed instruments that required more expertise to play. The cittern, mentioned below, has sometimes been referred to as the 'English guitar' to differentiate it from the better-known 'Spanish guitar' that was probably the instrument intended in the Suzanne Gaudry trial, under Spanish jurisdiction, in 1652.[94] In this trial under interrogation she spoke of dancing to the music of 'a guitarist and some whistlers'.[95]

A group of accused witches from Somerset in the 1660s said: 'the Man in black sometimes plays on a Pipe or Cittern, and the company dance.'[96] A devil can be seen in fig. 6 playing the bagpipes and a left-handed demon plays a cittern whilst the assembly dances.

R. Pitcairn, a nineteenth-century collator of criminal trials in Scotland, provides a few references to music from witchcraft trials in sixteenth- and seventeenth-century Scotland. Agnis Tomson makes various statements about the music at a sabbath in 1591:

> [They] daunced this reill or fhort daunce...[They sing] Commer goe ye before, commer goe ye. Gif ye will not goe before, commer let me...[Geillis Duncane plays] a fmall trumpe, called a Jewes trump, untill they entred into the Kirk of North Barrick...Geillis Duncane, who upon the like trump did play the faide daunce before the Kinges Majestie.[97]

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[92] N. Remigius, *Daemonolatria*, cap. xix, (1693), 88.
[93] De Lancre, *Tableau de l'Inconstance des Mauvais Anges* (Paris, 1613), 127.
[94] A. C. Kors and E. Peters, *Witchcraft in Europe 400-1700* (Philadelphia: University of Pennsylvania Press, 2001), 360.
[95] J. Francais, *L'Eglise et la sorcellerie* (Paris, 1910), cited in Kors and Peters, 360-1.
[96] J. Glanvil, *Sadducismus Triumphatus*, pt. ii, (1681), 14.
[97] R. Pitcairn, Criminal Trials in Scotland from A.D. M.CCCC.LXXXVIII to A.D. M.DC.XXIV, I (Edinburgh: Tait, 1833), 217.

Illustrations would seem to indicate that the 'fhort daunce' was probably a reel danced in an eight-figure pattern, but the reference to the 'Jewes trump' is curious since it would appear to refer to the so-called 'Jew's harp'[98] which it has not been possible to find illustrated.

The song referred to by Agnis Tomson as 'Commer goe ye' is quoted in full below, but the author's source is not given:

Cummer, go ye before,cummer, go ye.
If ye willna go before, cummer, let me.
Ring-a-ring a-widdershins
Linkin' lithely widdershins
Cummer carlin crone and queen
Roun' go we!

Cummer, go ye before,cummer, go ye.
If ye willna go before, cummer, let me.
Ring-a-ring a-widdershins
Loupin lightly widdershins
Kilted coats and fleeing hair
Three times three.

Cummer, go ye before,cummer, go ye.
If ye willna go before, cummer, let me.
Ring-a-ring a-widdershins
Whirlin' Skirlin' widdershins
And de'il take the hindmost
Who'er she be![99]

The song provides information about the type of dance being used – a circle dance with anti-clockwise ('widdershins') movement, but it does not hint at the musical accompaniment. It is likely that it was either sung to any known popular melody or an improvised tune.

Pitcairn provides another reference to music from the second confession of Issobel Gowdie in 1662 where she speaks of the song 'Our Lord to hunting he is gone', but unfortunately the rest of the source is 'mutilated'.[100] 'Gillatrypes' are mentioned and

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[98] A single pronged metallic instrument that is vibrated between the lips and uses the mouth as a resonator.
[99] K. Radford, *Fireburn* (London: Guild, 1989), 81.
[100] Pitcairn, III, 608.

explained as being 'probably a dance popular among the vulgar'[101] but usually the type of dance used is unspecified.[102]

Reginald Scot's *The Discoverie of Witchcraft* also mentions music and dance at a gathering but draws one's attention to the 'lies' that are repeated:

> And here some of *Monsieur Bodins* lies may be insertyed, who saith that at these magicall assemblies, the witches never faile to danse; and in their danse they sing these words; Har, har divell divell, danse here, danse here, plaie here, plaie here, *Sabbath*, *sabbath*. And whiles they sing and danse, everie one hath a broome in hir hand, and holdeth it up aloft. Item he saith, that these night-walking or rather night-dansing witches, brought out of *Italie* into *France*, that danse, wjich is called *La Volta*.[103]

The fore-mentioned '*La Volta*' was a popular dance during the period originating in Italy and then spreading throughout Europe and containing a few risqué steps. The man, placing his hands on the woman's hips, would launch her into the air and as she returned to earth her dress sometimes billowed out to reveal what was beneath! It was 'considered incredible by onlookers'.[104]

2.4 Conclusion

Although written primary source material from the early modern period is limited, it is still possible to draw conclusions from that which can be traced. Firstly, they provide evidence for the prevailing beliefs about and conceptions of witchcraft. Secondly, they give some indications of the perceived role and power of music in these contexts.

The prevailing image is that of the stereotype witch presented as a hag-like female character who indulges in licentious behaviour at gatherings that are attended by other witches and demons who are anti-society and disseminators of discord.

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[101] Ibid., 606.
[102] As is the case of Maria Miguel's confession relating a dance to the accompaniment of tambourines and rebecs related in J. C. Baroja, 'Basque Witchcraft' (*Man Myth and Magic 1*, London: Purnell, 1970).
[103] I. Bod. *De dæmon*. Lib. 2, cap. 4, cited in R. Scot, *The Discoverie of Witchcraft* (New York: Dover, 1972), 24.
[104] P. Hughes, *Witchcraft* (London: Longmans, 1952).

These are accompanied by music and dancing according to the writings of authors such as Montague Summers and Dennis Wheatley who, it could be argued, are endorsing the works of Margaret Murray. If one is to believe the various staged performances previously mentioned, that also influenced Murray's work, then the music was more dissonant than would ordinarily be the case and rhythms employed tended to be more jagged to allow exaggerated dance movements. There are good examples in *Dido and Aeneas* that will be analysed in the next chapter.

In other examples music is shown to accompany dancing and is mainly played on folk-type instruments such as the pipes and fiddles. At a simple level it is, of course, a necessary aspect of dance. The choice of instruments may reinforce the argument that essentially one is witnessing an exaggerated or suggested interpretation of traditional folk events that were remembered by the accused at the time. Instruments, such as the organ and harp, associated with the Church do not appear, perhaps highlighting the schism between the Church's fear of witchcraft and its own practices. The music suggested has links with classical Bacchanalian festivities and village revels in a more diluted form.

The final type of music discovered provides a complete contrast to the other categories and is found in only a minority of examples. This is music of beauty and possessing ethereal qualities as quoted in *The Wind in the Willows*. It can be argued that the characteristics of witchcraft do not apply here, but in the broadest sense of paganism and the supernatural it is felt to be applicable. This theme will be returned to in subsequent chapters.

Thus, the three types of music encountered in early modern sources to represent witchcraft and paganism can be described as relatively dissonant and rhythmically awkward; folk orientated and traditional; and magical and otherworldly.

Fig. 1

Pierre de Lancre *Tableau de l'inconstance des mauvais anges* (Paris, 1613) cited in R. Hope Robbins *The Encyclopedia of Witchcraft and Demonology* (London: Peter Nevill, 1965), 300.

Fig. 2

N. Aldcroft Jackson, *The Cauldron* 71 (Spring Equinox, 1994), 4.

Fig. 3

Nathaniel Crouch, *Kingdom of Darkness* (1688) cited in R. Hope Robbins *The Encyclopedia of Witchcraft and Demonology* (London: Peter Nevill, 1965) 125.

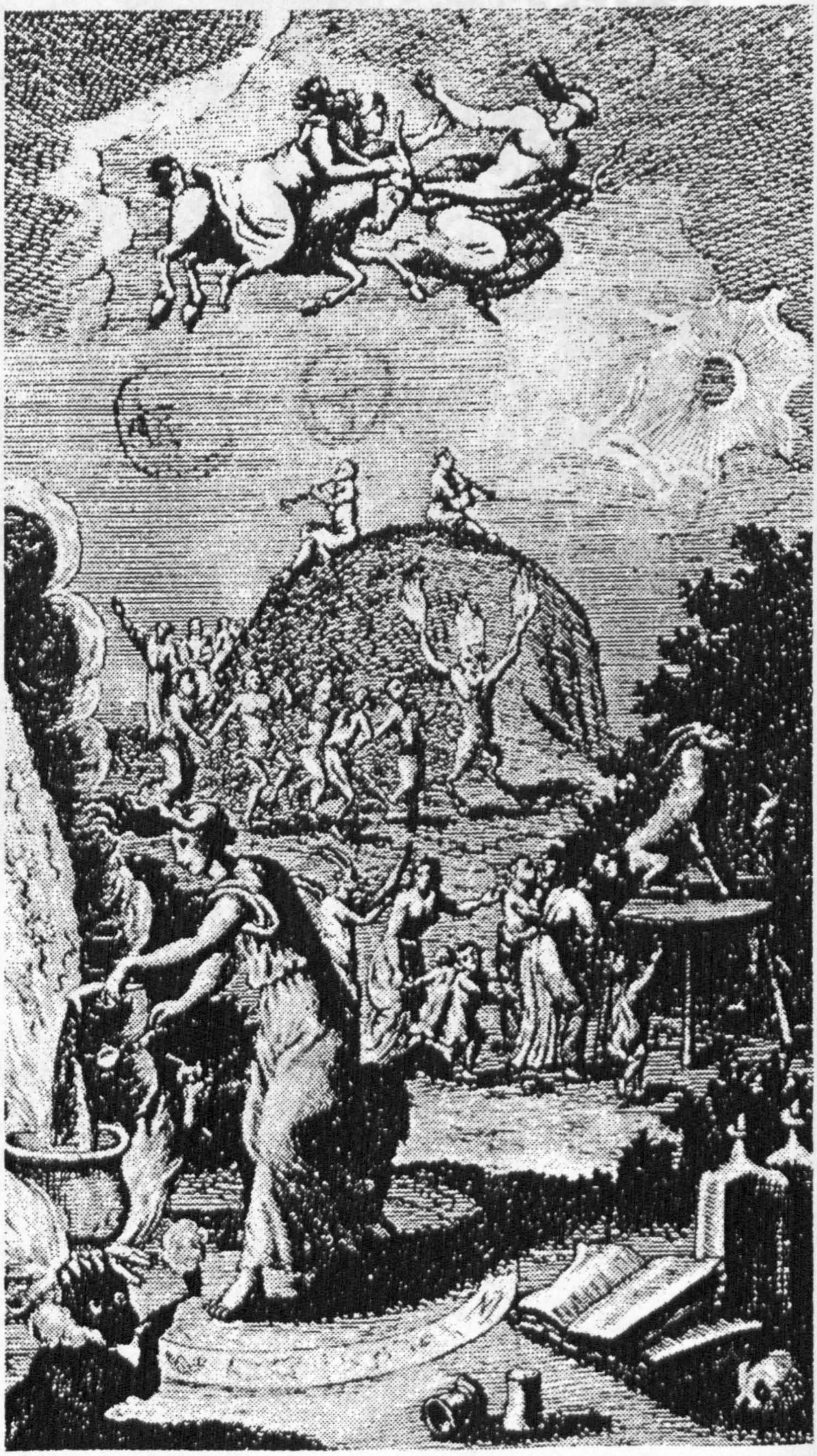

Fig. 4

Nicholas Remy *Demonolatreiae* cited in R. Hope Robbins *The Encyclopedia of Witchcraft and Demonology* (London: Peter Nevill, 1965) 148.

Fig. 5

The Douce Collection, Bodleian Library, Oxford cited in R. Hope Robbins *The Encyclopedia of Witchcraft and Demonology* (London: Peter Nevill, 1965) 417.

Fig. 6

Olaus Magnus, *Historia de Gentibus Septentrionalibus* (1555) cited in R. Hope Robbins *The Encyclopedia of Witchcraft and Demonology* (London: Peter Nevill, 1965) 133.

CHAPTER 3

REFERENCES TO WITCHCRAFT IN CLASSICAL MUSIC

3.1 Introduction

There is a vast repertoire of music that seeks to explore the theme of witchcraft and I therefore have had to limit the study to avoid it becoming too unwieldy. I have included some examples of paganism, especially when it has reflected the beliefs and ideals of modern Wicca, for instance in *The Midsummer Marriage* by M. Tippett. I have chosen classical music as opposed to any other type because it paints many contrasting pictures of witches in many musical genres. This does not happen so often in rock, pop or folk music where purely instrumental works about witchcraft are quite rare. The works that have been mentioned provide evidence of witchcraft's popularity as a subject for musical interpretation. The study is far from exhaustive since many works are either no longer available in print or recording, or remain unpublished. Furthermore, only music from the West has been included thereby precluding any comparison with witchcraft's interpretation in Eastern or African music.

A further decision had to be made concerning what would or would not be included under the heading of 'witchcraft'.[1] Works that used specific words in their titles, such as 'witch', 'witchcraft', 'hex', 'enchantress' etc were an obvious choice. Similarly characters traditionally portrayed as witches or possessing witch-like characteristics such as Circe, Medea or Hecate were also included. The references to 'Walpurgis night' and 'black sabbaths' brought an obvious implication of witches gathering together. Although these primary sources could be included without hesitation, other sources presented difficulties. For instance, *Macbeth* and *Faust* contain witches and a Walpurgis night gathering respectively, but unless a text was available there were obvious problems in knowing whether the witches had received a musical personification, especially in the latter. I decided to mention such works[2] unless the titles seemed to indicate that the witches' scenes might have been omitted. For

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[1] For instance, see R. Hutton, *The Triumph of the Moon* (Oxford: OUP, 2000) for definitions.
[2] Either in text or in Appendix 1.

instance, some of the works using the 'Faust' theme stressed the amorous aspects of the story and omitted the witches' scenes.[3]

Other sources were referred to if the theme of the music implied supernatural activity that is traditionally associated with witchcraft or paganism in a broader sense. It seemed ludicrous to omit Weber's *Der Freischütz* from the discussion because of its lack of witches, since the 'Wolf Glen' scene, in which the magic bullets are cast, is an important contribution to the repertoire of classical music to accompany and describe supernatural activities. It also contains spell casting and the appearance of the Devil in the guise of 'Samiel'. Exceptions were also made for Stravinsky's *The Rite of Spring* and Tippett's *The Midsummer Marriage* since their themes of nature and pagan dance have a strong affinity with modern paganism and witchcraft.

Deciding which music to exclude brought further soul-searching. Works mentioning Joan of Arc were omitted because, although her enemies allegedly believed her to be a witch, her activities seemed far removed from those of the stereotypical hag or modern Wiccan. Furthermore she was tried at the time not as a witch but as a heretic, and subsequent attempts to treat her as a victim of a witch trial face severe problems of definition. Most interpretations dwell on her military courage and religious revelations even though it might be argued that her role as a scapegoat and her death at the stake have links to witchcraft. Other works with a supernatural theme that excluded any witch-orientated activities were also discarded. Marschner's *Der Vampyr* and several of Britten's works, for instance, *The Turn of the Screw*, *Owen Wingrave* and *A Midsummer Night's Dream*, were placed in this category. Some works were initially explored and then not included since the witchcraft link was lacking. Monteverdi's *Il ritorno di Ulisse* was investigated for the possible inclusion of Circe in the opera, but in contrast to its source, Homer's *Odyssey*, she is not mentioned.

This material could have been presented in various ways, namely chronologically, through musical genres, or even according to the types of witch portrayed – hideous hags, sexy sorceresses, etc. I decided to explore the theme according to musical genres, but in chronological and geographical order within each category. I realise that

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[3] For example *Faust et Hélène,* by L. Boulanger.

this will produce awkward transitions between different interpretations of witchcraft and nature-based aspects of paganism, but applying musicological procedures within a historical discipline inevitably leads to disparate interests. Since so much of the thesis is of a musicological temper, especially in this chapter, it is hoped that what might be thought a fault will be justified by other considerations. The categories chosen were:

- Opera
- Vocal/ choral music
- Orchestral/ instrumental music

An overview of these types will be presented in each section with more detailed analysis provided where a work is thought to be worthy of fuller study. The number of examples in each category from different periods varies considerably because of the changes in prevailing repertoire. For instance, there were virtually no examples of relevant vocal or instrumental music from the eighteenth century, but there were many operatic ones.

Initially I contemplated including the research of film scores in the survey, but this suggested a vast body of extra material that it was felt would have made the study too unwieldy. I therefore analysed the music to just one film, *The Wicker Man*.[4] It was chosen because I feel it contains music that is often associated with pagan and Wiccan ideals.

3.2 References to witchcraft in opera

3.2.1 Introduction

Since the birth of opera in its current form in Renaissance Italy, notably Florence, it has often been used as a medium to reflect human situations and emotions in exotic or unusual circumstances. Initially ancient history and mythology, especially Greek, were preferred sources from which to create exotic backdrops for universally understood intrigues and affairs of the heart. This gave the performers and producers

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[4] *The Wicker Man* was originally released in 1973 and was written by Anthony Shaffer. Paul Giovanni composed the music.

the chance to show off their voices and inventiveness in creating lavish stage sets and costumes. Many composers put their finest talents into composing such works (e.g. Verdi, Puccini and Wagner) and librettists sometimes made politically controversial statements through fictional scenarios.[5] It is therefore not surprising to find numerous references to witchcraft and related subjects – sorcery, magic, pagan rituals etc. – in operatic works from the seventeenth century to the present day.

3.2.2 17th-century operas

I decided to investigate some operas and semi-operas within this period in some depth since they reflected the public view of stereotypical witches as seen in the literature and witch trial evidence of the time. (See chapter two.) They can also be thought of as models for later productions that included the representation of witches. The composer who depicted witchcraft and similar activities most prolifically was Henry Purcell. His stage works *King Arthur* and *The Indian Queen* can only be classed as semi-operas since they lack a cohesive plot and detailed characterisation, but his generally acclaimed masterpiece, *Dido and Aeneas*, does not fail in these respects.

3.2.2.1 Purcell's operas and semi-operas

Purcell's opera *Dido and Aeneas* (hereafter referred to as *Dido* in accordance with musicological tradition) was written in 1689 for performance at Josias Priest's 'School for Young Gentlewomen' in Chelsea.[6] All the singing parts were indicated in treble clef except Aeneas' music that was notated in tenor clef and therefore probably sung by a member of staff or an outsider. The libretto was by Nahum Tate who succeeded Thomas Shadwell as Poet Laureate in 1692. The original score has not survived and the earliest musical score dates from after 1750, but a libretto exists from 1689.[7]

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[5] For instance da Ponte after Beaumarchais in *The Marriage of Figaro* by Mozart, and Méry and Locle after Schiller in *Don Carlos* by Verdi.

[6] For discussion about the dating and early performances of *Dido and Aeneas* see B. Wood and A. Pinnock 'Unscarr'd by turning times'?: the dating of Purcell's *Dido and Aeneas*, *Early Music Vol. xx no. 3* (August 1992) 372-390 and M. Goldie 'The earliest notice of Purcell's *Dido and Aeneas* ibid. 392-400.

[7] The most authentic music manuscript is *The Loves of Aeneas and Dido*, St Michael's College, Tenbury, MS 1266 (5) (now in the Bodleian Library, Oxford), but there are also later copies, for instance a score copied by Philip Hayes in about 1780 kept at Tatton Park in Cheshire and an even later version known as the Oki Ms, preserved at the Nanki Music Library in Japan. The 1689 libretto can be found in the Royal College of Music, London (D 144) or in facsimile in *The Works of Henry*

There have been many arguments as to which version should be used in performance since the musical scores and librettos contain discrepancies such as whether a long prologue, found in the 1689 libretto, should be included. It has been suggested[8] that its only relevance was in drawing attention to the British monarchs William and Mary.[9] The work was influenced musically by John Blow's *Venus and Adonis* (c. 1682), a three-act semi-opera with masque and dance insertions on a similar theme of requited love. It was even based on the same tonal scheme of G minor. However, *Dido* is far more tragic and its music more profound. Tate wrote Brutus of Alba a play on a similar theme, also based on Virgil, namely *Brutus of Alba: or, The Enchanted Lovers* (1678). Despite two lovers (Brutus and the Queen of Syracuse) being thwarted by a sorceress (Ragusa) the play lacks the intensity of *Dido*, and Ragusa's role is minor compared to that of the Sorceress.

A synopsis of the action is as follows:

<u>Act I</u>:

Dido, the Queen of Carthage, has fallen in love with Aeneas, a Trojan prince and her companion Belinda encourages her. Aeneas enters and confirms his love for her. They go off to the hunt together.

<u>Act II</u>:

A Sorceress invokes her witches and plans with them to cause the destruction of Dido and Carthage by sending an elf disguised as Mercury to tell Aeneas he must leave at once. They conjure up a storm and the disguised elf (usually sung by the Sorceress) appears to Aeneas who agrees to leave Carthage that night.

<u>Act III</u>:

The sailors are about their business preparing to leave and the Sorceress and witches enter to gloat at their success planning to shipwreck Aeneas and plotting that 'Elissa' (Dido) will die that night and Carthage be in flames the next day. Dido's feelings are not comforted by Belinda and she explodes with anger believing Aeneas has betrayed her. He recants but she sends him away and embraces death.

I intend to look at the Sorceress and the witches[10] in some detail since they would appear to continue the tradition created by Davenant's 1663-4 version of *Macbeth* for

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Purcell, Vol. III, rev. Margaret Laurie (London: Novello, 1981, pp. xiii-xx). Another libretto was printed in Gildon's 1700 play-book where it was revised into four parts and incorporated into an adaptation of *Measure for Measure* by Shakespeare.

[8] N. Boyling, *Dido and Aeneas*, sleevenotes Hamburg Archiv SAPM 198424 (1968).

[9] C. Price, *Dido and Aeneas an Opera* (Norton Critical Scores, London: Norton & Company, 1986).

[10] Tate actually called them 'enchantresses' in the 1689 libretto.

which at various times Hecate and the witches had been set to music by Locke, Eccles and Leveridge. In addition to this the musicologist Edward Dent has maintained that Restoration audiences could not conceive of an opera without witches.[11] The connections between *Macbeth*'s witches and Tate's are obvious. The language used is similar, for instance 'weyward sisters' describes both groups and neither receives any degree of characterisation. However, their roles are very different. *Macbeth*'s three witches prophesy events whereas Tate's Sorceress and numerous witches take an active part in promoting the disasters; notably the Sorceress's appearance in the guise of Mercury to Aeneas demanding his departure.

Another source of witches can be found in Shadwell's *The Lancashire Witches*[12] (1681) in which Mother Demdike provides a model for the Sorceress in her unmitigated plans for evil and similar machine effects are likewise required for the witches to fly away. It has even been suggested that the witches might represent the Catholic clergy - a source of worry to Protestant England at the time of James II.[13]

The music that is used in the scenes with the Sorceress and witches is as follows.[14]

<u>Act II. Scene i</u>:

(14) Prelude for the Witches
Sorceress
First Witch (2 bars only)
(15) Witches' chorus
(16) Sorceress
(17) Witches' chorus
(18) First and Second Witch duet and Sorceress
(19) Witches' chorus
(20) First and Second Witch duet
(21) Witches' chorus
(22) Echo Dance of Furies

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[11] E. Dent, *Opera* (Middlesex: Penguin Books, 1965).
[12] T. Shadwell, *The Lancashire Witches*, cited in 'English Literature and the Occult', F. E. Budd. *A Survey of the Occult* ed. J. Franklyn (Scotland: Tynron Press, 1989).
[13] Price, *Dido and Aeneas an Opera* and S. E. Plank *Early Music* (August 1990).
[14] The Purcell Society Score, edited Margaret Laurie and Thurston Dart (Novello, 1981).

(Stage directions) 'Thunder and lightning, horrid music. The Furies sink down in the cave, the rest fly up'.

Act II. Scene ii:[15]

(28) Spirit of Sorceress and Aeneas

Act III. Scene i:

(31) Sorceress

First and Second Witches' duet

(32) Sorceress

(33) Witches' chorus

(34) Witches' dance

The music can be categorised as follows:

- Sorceress' vocal music
- First and Second Witches' duets
- Witches' choruses
- Witches' instrumental prelude and dance music
- Furies' dance music

The Sorceress' music plays a powerful role in the opera and can be thought of as an evil parallel to Dido, even her vocal range is the same.[16] The musicologist Wilfred Mellers draws further attention to the importance of her role:

> The Sorceress was Nahum Tate's invention, and is a fundamentally serious creation. Her music - in the sub-dominant minor, the traditional key for *chants lugubres* – contains excruciating suspended minor seconds, angular leaps and chromaticisms; yet it is spacious and noble, in the same style as the opening of the overture, and is directly comparable with Dido's arioso in both intensity and span. On no account should the Sorceress be treated grotesquely. She must have a Circe-like grandeur, because the destructive force is a reality, like love.[17]

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[15] Suggested completion to Act II, since Purcell's music has not survived, consists of two dance tunes and a quartet for witches by Michael Tilmouth, Tovey Professor of Music at the University of Edinburgh and president of the Purcell Society, cited in Price, 1986.

[16] For a different interpretation of the Sorceress' range see I. Cholij and C. A. Price 'Purcell's Bass Sorceress', *Musical Times, cxxvii* (1986) 615-18.

[17] W. Mellers, 1965, cited in Price, 209.

Her opening summons of the witches, after the prelude, prepares the listener for the dark deeds to come. The sustained vocal line consists of a combination of eerie semitones, awkward leaps and arpeggio movement as she summons up her witches. She is the only character to sing recitative against a string accompaniment in the opera. The Sorceress' slow and sinister instructions, often using a repeated-note recitative style, act as a stark contrast to the lively witches' choruses. Her menacing melodic line of semitones and leaps is maintained in her announcement to Aeneas that he must leave Carthage. Her mood and music are different for her final scene since the plot has worked and Purcell chooses, in contrast to surrounding items, a bright sounding BI major key for the glee with which she plans to shipwreck Aeneas, expects Dido to die, and Carthage burn down.[18] The pitch of the music is higher than in her previous recitatives and the tempo is faster with a sprightly dotted-rhythm accompaniment. This is the Sorceress' moment of success and she celebrates with music of aria-like proportions.

The First and Second Witches initially have brief interjections that revolve around what the Sorceress is singing, but they have their own duet in 'But ere we this perform', which is given a canon-like treatment. Their music is lively and jolly as they conjure up a storm to send the hunting party 'back to court'. Their final scene contains another canon with the somewhat dubious line 'Our plot has took', answered by 'The Queen's forsook' before breaking into a canonic 'ho, ho, ho' refrain. The witches are not given personalities within the plot, but act as contrasting characters to the impressive Sorceress. Their hag-like qualities were almost certainly stressed by outrageous attire and make-up and one can speculate that the tone of voice used to sing their duets was suitably nasal and unpleasant.

The witches are given five choruses in *Dido* in addition to the Tilmouth quartet suggested between Act I and II. They are always homophonic (chordal) except for outbursts of 'ho, ho, ho' that use contrapuntal techniques reminiscent of the 'fa-la' refrains found in the earlier works of the English composer Thomas Morley. The first chorus 'Harm's our delight' is a lively dance-like song in the major key, but with the unusual procedure of using a five bar phrase to provide an unbalanced feel to music

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[18] For a contemporary discussion of the effects of modes see Charles Butler, *The Principles of Musik*, London: John Haviland (1636) 1-9. A copy can be seen at University of Cambridge Library reference

that traditionally fits into four-bar phrases. Sir Jack Westrup, the eminent musicologist, felt these choruses were flawed:

> ...and the choruses are jolly rather than frightening. The witches may sing 'Harm's our delight and mischief all our skill', but they might just as well be a crowd of rustic merrymakers for all the music does to help illusion.[19]

I believe that Westrup is wrong to condemn Purcell since I think it extremely likely that he wanted the witches to sound grotesque as a contrast to the Sorceress and to provide some humour in an otherwise desolate situation. Their final chorus 'Destruction's our delight' introduces the fore-mentioned 'ho, ho, ho' refrains that were also used between the Sorceress' previous recitatives.

The witches' echo-chorus 'In our deep vaulted cell' provides a stark contrast to the other choruses since it is slower and chorale-like. It uses an echo effect that is not precise, but produces an impression that a strict echo is being achieved. Different interpretations are possible for this scene in a cave where the witches are preparing a charm. It would seem that a certain form of irony is intended since the music has a majestic quality that is out of keeping with the nature of the witches and their other music. It is also possible that this scene is mocking a stylised Catholic ritual. Musically it acts as an impressive contrast between the previous witches' duet and the following 'Dance of the Furies'.

The prelude to the entry of the Sorceress and witches succeeds in changing the mood from the 'Triumphing Dance' in C major at the end of Act I to a dark F minor for the 'Cave Scene' at the start of Act II. 'The Witches' Dance' in Act III contains a number of noteworthy features. It has a stage direction 'Jack o' Lantern leads the Spaniards out of their way among the Inchantresses' [witches]. This idea is not unknown since it had a precedent in the 'Jack o' Lantern' masque in Robert Stapylton's *Slighted Maid* of 1663. It is not clear why Spaniards should be included in this 'Trojan' tale. A hundred years before they had been stereotypical Catholic enemies of the English, but by Purcell's time this was no longer the case. In the 1700 edition the dance is referred to as 'A Dance of Wizards and Witches', therefore one cannot be sure exactly what was intended.

Syn.7.63.175

[19] J. Westrup, 1980, cited in Price, 197.

The Spaniards might be taking the same parts as the sailors in which case the witches could be equated with the 'nymphs on the shore'. However, the nature of the music is not appropriate for this since although marked 'pomposo', the first section contains quite extreme rhythmic irregularities followed by a lively lilting section and a sudden change of time and key for the somewhat chaotic final part. It is likely that the dance was inserted to allow Priest, who was the dancing master at the Dorset Garden theatre, to indulge himself with an exotically choreographed scene.

'The Echo Dance of the Furies' is in the major key and contains echo sections for each main phrase. The music is fast and rhythmically disjointed and allows for grotesque movements from the dancers. This section is concluded with the stage direction 'Thunder and lightning, horrid music. The Furies sink down in the cave, the rest fly up'. This undoubtedly implies the use of stage machines to allow the witches to fly away and the Furies to be sucked into the ground. Furthermore, sound effects possibly improvised by the orchestra could have been used to suggest the 'horrid music'.

Purcell has provided the listener with different types of music to accompany his Sorceress, witches and other supernatural characters. The Sorceress' music is imposing, dramatic and controlled. She is not a hag-like character, but more of an enchantress with similar characteristics to the Circe of Greek mythology or Morgan La Fay from Celtic traditions. The witches mainly sing or are accompanied by discordant and rhythmically angular melodies that Purcell probably intended to be humorous. They lack the control and grandeur of the Sorceress and are not meant to inspire fear. The exception is their chorus 'In our deep vaulted cell' that is open to a humorous rendition and could be interpreted as a parody on Catholic ritual. The music, together with the rest of the opera, takes the listener beyond the banalities of the English masque through Purcell's use of contrasting melody, harmony and rhythm to achieve a tragic masterpiece.

Purcell wrote two other semi-operas that presented witchcraft/ pagan-type activity, namely *King Arthur* and *The Indian Queen*. The former was produced in 1691 at the Queen's Theatre, Dorset Gardens, London with a libretto by Dryden.[20] Its dances were

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[20] Discussed in D. Charlton, 'King Arthur: a Dramatick Opera', *Music and Letters*, *lxiv* (1983) 183- 92.

arranged by Josias Priest, but the story has been described as 'a fantastic jumble'.[21] However, the opening scene consists of 'Majestic Heathen Worship' (to Woden, Thor and Freya) and sacred spirits are conjured. 'Magic horrors' are said to surround the Saxon fort and Merlin's spells are sought to provide assistance. Other mythological characters that are used in witchcraft rituals (Pan and Venus) are also included in the action and sirens are sent to tempt Arthur into indiscretion: 'Come Bath with us an Hour or two, Come naked in, for we are so; What Danger in a Naked foe' (Act IV. Scene ii).[22]

As to the music, it is melodic and typically uses echo effects with expertise. The 'Frost scene' is a stunning example of Purcell's capability to express a scene of unusual aspect with consummate skill, but overall the work lacks the tragic dimensions of *Dido*. The supernatural 'Cold Spirit' is a personification of the frost, but bears no resemblance to the witches or Sorceress in *Dido*. It is stirring and patriotic and only hints at paganism via its mythological sentiments.

This is similarly true of *The Indian Queen*, produced in 1695 at Drury Lane with a libretto by Dryden and Sir Robert Howard. There is an invocation in Act III by Ismeron, a conjuror, to the God of Dreams that is reminiscent of witches' spells: 'By the croaking of the toad, In their caves that make abode…', but apart from the appearance of some 'aerial spirits' and a 'High Priest' it does not truly add to the witchcraft music repertoire.[23]

In superficial ways Purcell extended the repertoire of witchcraft representations in music in his semi-operas, but in his only opera, *Dido and Aeneas*, he undoubtedly added personifications that had a major influence on later composers. He did not provide his witches and the Sorceress with attributes of pathos or sensuality, but he certainly succeeded in making the latter a powerful figure and one to be feared. The witches are grotesque creatures combining hag-like stereotypical characteristics with the element of parody and humour. In these respects Purcell continues the prevailing images of witches as women who are social outcasts to be both feared and mocked for

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[21] N. Fortune, sleeve notes to *King Arthur*, Decca Record Company.
[22] One can well imagine the delight a Restoration male audience would have experienced at a graphic interpretation of this scene!
[23] Daniel Purcell, Henry's brother, completed the final masque.

their beliefs and practices. The social status of witches as outcast or liminal characters had a double historical significance. On the one hand Western European tradition identified witches as generally female, elderly and poor, people on the economic and social margins of society. On the other, their power of dealing with spirits placed them on a different borderline, between human and the demonic. The Sorceress is portrayed in a way that contributes to an ongoing tradition of a strong quasi-mythological figure, a tradition that continues in subsequent centuries.[24]

3.2.2.2 Other 17th-century operas

Apart from the references to witches and music mentioned in chapter two there are no other known British operas from this period to have used this theme and it is therefore from the rest of Europe that one must seek further examples. The lowly witches found in Purcell's works are not represented in the European examples. These tend to use well-known characters from mythology such as Medea and Circe.

Medea, the sorceress in Greek legend who helped Jason to steal the Golden Fleece and then murdered her brother, children, and Jason's new wife, was the main character in a number of operas from the period. These included works by F. Cavalli and M. Charpentier. Cavalli's *Giasone* of 1649 is a strange mixture of comedy and serious elements and departs from Euripides' play by providing a happy ending for all the main characters. It uses the device of 'sdruccioli' (lines with an antepenultimate accent) in Medea's vengeful incantation 'Dell'antro magico' (in Act I). This provides an early example of the separation of recitative and aria, in contrast to the more popular 'arioso' style. Apart from this the work is not outstanding in its portrayal of Medea as a fully developed character, as she was to be later. Charpentier's *Médée* (1693) was a grander example, featuring strings, wind instruments and timpani that hinted at Lully's later compositions.[25] Lully did not use the story of Medea in his operas, but he composed the opera *Armida* (1686) based on the Saracen sorceress that appears in Tasso's *Gerusalemme liberata* of 1581.

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[24] For a recent overview of Purcell's theatrical music see P. Holman and R. Thompson 'Purcell' in the *New Grove Dictionary of Music and Musicians vol. 20* ed. S. Sadie (Macmillan Publications Ltd, 2001).

[25] He also wrote incidental music to the librettist T. Corneille's *Circé*.

The emphasis on stage spectacle within seventeenth century opera did not provide composers with any encouragement to explore detailed personalities. *Dido and Aeneas* came the closest to this, but in the eighteenth century with composers such as Handel and Mozart this situation started to change.

3.2.3 18th-century operas

In the first half of the century stage spectacle was still of prime importance. Much of the music to J. Galliard's operas has been lost but with the title of 'pantomime' being attached to such works as *Necromancer. Harlequin Dr Faustus* (1723) and *Merlin or the Devil of Stonehenge* (1734) it is not difficult to speculate that there was little genuine attempt to portray any witches' or wizards' deepest emotions and that they were presented as superficial comic characters. His one opera with a sorceress as the main character *Circe* (1719) has been lost apart from three songs. Antonio Vivaldi's *Orlando furioso*, first performed in Venice in 1727, tells the story of the enchantress Alcina with a libretto by G. Braciolli after the Ariosto epic of Roland against the Moors. It is a complicated plot with magical transformations, monsters, grand temple (Hecate's) and underground cavern scenes. The character of Alcina is not expanded upon though one begins to see the signs of how future composers would portray the enchantresses with a variety of human emotions, including vengeance at being rejected in love. This coalition of the essentially human with the evil, powerful mythological character continues to develop from this time. The part of Alcina was sung by a mezzo-soprano voice, but since women were banned from performing on stage in eighteenth-century Rome, males would have been used for all the parts there.

3.2.3.1 Handel's 'Magical' Operas

The famous German composer G. F. Handel spent a considerable amount of his life working in London and wrote around fifty operas. He had large venues in which to continue the tradition of stage spectacle and dancers were available to further enhance the overall experience. He wrote five operas that contain characters possessing magical characteristics normally associated with sorcerers and sorceresses, witches and wizards etc.[26]

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[26] W. Dean, *Handel and the Opera Seria* (Oxford: OUP, 1970).

- *Rinaldo*
- *Teseo*
- *Amadigi*
- *Orlando*
- *Alcina*

Handel used his finest music for the sorceresses who failed to win over a lover despite the use of spells and supernatural powers. In *Rinaldo* (1711) the sorceress Armida sets out to bewitch the hero Rinaldo. She sings an aria 'furioso' when he does not succumb to her charms and she is finally defeated by his magic wand. Despite the paraphernalia that surround her, including a chariot for a descent into hell and a magic castle guarded by monsters and furies[27] her character comes to life in a way that previous portrayals had not achieved through the use of contrasting music.

In *Teseo* (1713) Handel contrasts the sorceress Medea with her virtuous rival Agilea. Medea's music is similarly disparate moving from tender moments of love ('Dolce ripioso') to venomous invocations of the furies. He is not so successful with the opera *Amadigi* (1715) where the sorceress Melissa kills herself when her lover deserts her. The music is monotonous and uninspired showing little characterisation of the main performers. The quality is restored in *Orlando* (1733) where the librettist G. Braccioli introduces a magician Zoroastro who does not appear in the original Ariosto story. The character is an obvious forerunner of Mozart's Sarastro in *The Magic Flute* with an operatic bass voice required for the part. He reads the stars, causes fountains to spring up, flies a chariot, commands genii, and invokes Jupiter. Magic is an essential part of the opera and even the opening overture contains a dance (gigue) for spirits.

Handel's final 'magic' opera *Alcina* (1735) is similar to *Orlando* and contains many special effects as well as extensive use of the chorus and ballet. His Alcina is similar to Circe, transforming suitors into animals, vegetables and minerals. She has six arias – two in each act – where she displays a range of feelings. When wooing Ruggiero (who is already betrothed to another woman) she is voluptuous, but when rejected she turns to sorcery for her vengeful fury. There is a conflict between her grief, love, injured pride and fury. In Act II she stands before a statue of Circe and sings in dramatic recitative (the only example in the opera) an invocation to the spirits of hell

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[27] Furies were often represented in operas, for instance Gluck's *Orfeo* of 1762.

to prevent Ruggiero's escape. She is not answered and between her divided emotions of love and revenge the latter prevails. She is finally destroyed by Ruggiero and her magic island disappears. Alcina's music displays for the first time in opera a sorceress who is a fully formed character: 'She has the stature of a queen, the passion of a woman in love, the evil glitter of a sorceress, and the pathos of pride brought low'.[28] Although she is essentially portrayed as an evil character, the audience is led towards a degree of sympathy because of an ability to relate to her human dilemmas.

3.2.3.2. Haydn and Mozart operas

It is not generally well known that Haydn wrote approximately twenty operas, some of which have not survived whilst the remainder have been mainly neglected. However, his opera *Armida* (1784) is still played occasionally and he provides the sorceress with a wide range of emotions including seething anger and love-lorn affection. His other works do not contain references to either witchcraft or sorcery and his operas are generally thought to be surpassed by the works of Mozart.

In 1768 Mozart wrote *Bastien und Bastienne* K. 46b, a one-act singspiel to a text by F. W. Weiskern after H. de Guerville and C. S. Favart. He scored the work for three voices (soprano, tenor and bass) with a chamber orchestra of two woodwind instruments, two horns, a string quintet and harpsichord. The reason for its inclusion here is the character Colas who is a magician, fortune-teller and cunning man. His activities and music are mainly far-removed from those of Purcell's witches or Handel's sorceress. Pastoral strains representing the bagpipes accompany him and it is only when he consults his magic book, in a dramatic C minor 'andante maestoso' with oboes and fast string playing, that anything approaching the supernatural is suggested. Even here the text suggests that this is not to be taken seriously: 'Diggi, daggi, schurri, murry, horum, harem, lirum, larum, randi, mandi, giri, gari, posito, besti, basti, Saron froh, fatto, matto, quid pro quo'. The work was commissioned by Dr Anton Mesmer, the originator of 'animal magnetism', and it was first performed at his house in Vienna. It can be speculated that the young Mozart (he was twelve years old at the time and undoubtedly precocious) may have been making fun of Mesmer's sometimes

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[28] Dean, *Handel and the Opera Seria*, 47.

outrageous activities in applying his magnetised passes in Colas' pseudo-magical invocation.

In turning to *The Magic Flute*, K. 620 one discovers that the mature Mozart is very capable of setting magic within ritual in a serious setting. There are no witches as such in the opera, but the tale is full of magic and the Queen of the Night and Sarastro may be viewed as a sorceress and sorcerer respectively. The librettist E. Schikaneder favoured magical tales and had used a similar story before (*Der Stein der Weisen* with music by B. Schack). A wicked wizard Dilsengbuin had abducted the beautiful Sidi who was duly rescued by Prince Lulu with the aid of a magic sword and flute. Papageno was added for *The Magic Flute* and the roles of the wizard and Queen of the Night were reversed. The prince's name was changed because of its female associations.

The Queen of the Night is the sorceress of the work and her music displays grandeur, pathos and revenge.[29] W. Mann describes the voice needed to sing the difficult role as '…a vulture with the throat of a nightingale'.[30] It has been argued[31] that she represents the 'White Goddess' of Robert Graves in an inspiring and destructive. The five-act tragedy *Sophonisbe* (The Queen of Numidia) by D. C. von Lohenstein (1666) was centred on a female character who was proud and bewitching and who also felt unjustly treated. Although the High Priest/ magician Sarastro has music that is grand and harmonious, the Queen of the Night's aria 'Der Hölle Rache' (an 'allegro assai' in D minor) provides a fierce and florid outburst for only the most accomplished singer. Here she alternates 'pathos with spitting venom' that further develops her 'unwavering megalomaniac personality'.[32]

The Magic Flute is usually equated with the Masonic movement since it is immersed in such symbolism.[33] However, a case might be made for the Queen of the Night and her attendant 'Three Veiled Ladies' as representing a more pagan outlook in its

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[29] See Erik Smith's essay 'The Music' in P. Branscombe, *Mozart: Die Zauberflöte* (Cambridge Opera Handbook: CUP, 1993).
[30] W. Mann, *The Operas of Mozart* (London: Cassell, 1977) 611.
[31] Ibid.
[32] P. Branscombe 127 and 199.
[33] See N. Till *Mozart and the Enlightenment* (London: Faber, 1992) for further development including links with Electra in *Idomeneo*.

imagery. The use of three ladies bears comparison with the 'Three Norns' in *Götterdämerung* and the three witches in *Macbeth*.

Mozart's work differs from previous composers in so far as it emphasises a male dimension through the choice of the character of the cunning man and the inclusion of the High Priest. The male role is no longer simply that of a lover who provokes the female to sorcery, playing instead an active part in magical practices.

3.2.3.3 Cherubini: *Médée*

Cherubini wrote the three-act opera *Médée* at the end of the century (1797) using a libretto by F. Hoffmann and it displays many of the characteristics that were to arise in the following century's operas. A dramatic overture begins the work and tremolando string playing in the minor key announces Medea's arrival. This string device is used again as she curses the woman that Jason now loves. Her mood changes as she tries to win Jason back to her with gentle major key music for her prayers and loving side. He rejects her and the trembling strings and minor key returns as she curses their forthcoming wedding. Medea's emotions change again as she fears that her children will be brought up to hate her and she melodiously begs the King to be allowed to stay for a day with them. She then plots to kill Jason's new wife with a poisoned robe and diadem. An introduction of minor chords, harsh chromaticism, moments of silence, and the use of bass instruments enhances the atmosphere rising to a hellish fortissimo as she summons the dark forces. Her mood changes again as her children arrive. She finds that she cannot kill them as planned, but her hatred for Jason arises within her again and she slaughters them and burns down the temple at the opera's tragic conclusion. The character of Medea as the jilted sorceress has developed further in that the range of emotions and relationships portrayed are far more complex. Love is now distinguished as both sexual and filial. The conflict in her character and the audience's response to it is finally resolved in her final act.

The operatic conventions were now prepared for the dramatic characterisations that would be demanded in the following centuries. It was no longer sufficient to litter the stage with spectacular devices, produce several dances whether they were relevant to

the action or not and rely purely on the vocal ability of a few static singers. From henceforth both the music and the drama would be equally important.

3.2.4 19th-century operas

The Romantic Movement's spirit had a direct influence on cultural taste in the nineteenth-century and it was specifically relevant to perceptions of witchcraft and the supernatural within operas of the period. It can be generally accepted that in literature from the late eighteenth-century works of the German Schlegel brothers; the English authors Wordsworth and Coleridge-Taylor; and the French writers Lamartine and Hugo, the characteristics that were later identified as being 'romantic' were expounded. These included an opposition to the rational, the arousal of strong emotions and the strength of the creative imagination. Later in the nineteenth century music received poetic titles and the world of legend and folklore were increasingly popular. The 'spirit of the people' was discerned in nationalism together with the 'cult of nature and the dream-world of the artist'.[34] The largest number of direct and indirect references to witchcraft and pagan ideals are to be found in this section. There are several reasons why this might be the case. The century witnessed a resurgence of interest in the supernatural possibly partly caused, ironically enough, by the advances in science that were industrialising rural areas and providing logical answers to problems that had previously only been encountered in superstition and the supernatural - traditional witchcraft realms. It might therefore be said that the Romantic Movement was a reaction against eighteenth-century rationalism thereby exalting the emotional and fantastic. It brought with it nostalgia for a more natural past, again albeit arguably an aspect of witchcraft. For instance, medical science was treating diseases that had formerly been attended to by the village witch or cunning person and psychological afflictions were no longer thought to be the work of the devil, but malfunctions in the brain.[35] The rise of liberalism and nationalism in the century encouraged important political revolutions that questioned the dictates of authority. The power of the churches was further eroded, and the tendency of the educated to blame them for the former trials of witches, and to regard the latter as

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[34] Further details can be found in J. Samson 'Romanticism' in the *New Grove Dictionary of Music and Musicians vol. 21* (Macmillan Publications Ltd, 2001) 596-603.

[35] M. Foucault *Madness and Civilization* (London: Routledge, 1993) expands upon this, but without direct reference to witches.

exemplars of ignorance and bigotry, was proportionately increased. Revolutionary sentiments were interpreted by composers such as Verdi who was directly involved and whose very name was used as a rallying cry.[36] Communications and education had improved leading to more people in more countries being aware of each other's cultures, and an increased spreading of wealth allowed for more sponsorship of the expensive business of staging an opera.

3.2.4.1 19th-century Italian opera

The great Italian tradition of 'bel canto' reached some of its heights in this century with works by Bellini, Donizetti, Rossini, Puccini and Verdi. Bellini's opera *Norma* (1831) does not contain any parts for witches or sorcerers, but the druid high priestess (Norma) is the leading character in the plot and has a particularly moving invocation to the moon goddess in 'Casta diva'. The setting for the action is pagan in so far as it involves druids, but Norma is not personified as an evil woman, as witches previously were, since her actions are governed by the love she feels for the enemy Roman pro-consul. This has more in common with the unrequited love experienced by the traditional sorceress and both Circe and Medea are also placed in this situation in other operas. The opera has a tragic conclusion with Norma and her lover dying at the stake.

Boito's Mefistofele (1868) represents the Faust legend. Since Faust will be returned to later it might be pertinent to provide a few background details of the work. The story of the scholar who sells his soul in exchange for power first appeared in the *Spiess Urfaustbuch* in 1587 and it was translated into English in 1592. Goethe finished his first part in 1801 and it is this part that has been put to music the most frequently. It contains two scenes involving witches. The first is referred to as 'The Witch's Kitchen' and it is not usually included in the musical settings despite providing opportunity for dramatic or even humorous interpretation:

> On a low hearth a large cauldron hangs over the fire. In the fumes that rise up from it are seen several strange figures. A female monkey is sitting beside the cauldron, to skim it and see that it does not boil over. The male monkey, with the young ones, sits by, and warms himself. Walls and ceiling are hung with the fantastic furniture of witchcraft.[37]

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[36] 'V. E. R. D. I.' spelt 'Victor Emmanuel Re D'Italia'. (Victor Emmanuel King of Italy.)
[37] J. W. Goethe, *Faust Part 1*, translated P. Wayne (Middlesex: Penguin Books, 1967), 110.

Mefistofele converses with the animals and the witch curses them before she realises Mefistofele's identity. She casts a circle and prepares a potion that Faust drinks. It is evidently an aphrodisiac since Mefisofele comments: 'A dose like that within your guts, my boy, and every other wench is Helen of Troy'.[38] The most commonly used part of the story for a musical rendition is the 'Walpurgis Night' gathering: 'The Festival of Witches and Spirits upon the Brocken, or Harz-Mountain.'[39] Faust and Mefistofele travel by broomstick into the abyss where there is dancing, music, and a chorus of witches and warlocks. The 'Lyrical Intermezzo' that follows contains further references to music and dancing, but is from the fairy realm of Oberon, Titania and Ariel.

Boito omits the 'Witch's Kitchen' scene but he provides dramatic music for the witches' sabbath and Walpurgis orgy. In some ways this 'whirling' music is reminiscent of Mussorgsky's *Night on a bare mountain* where one has returned to the early modern characterisations of witches being hags indulging in satanic and orgiastic practices.

In the works of G. Verdi no such accusations need to be made since he conveyed more elements of witchcraft in his works than any other nineteenth century Italian composer. In some of his works the link is tenuous. For instance, *Atilla* (1846) only contains a hint of paganism in the druids scene in Act II scene ii, where they mutter darkly of the portents and the priestesses dance and sing. In *Falstaff* (1893) a spoof of witchcraft is presented as Falstaff has a trick played on him whilst waiting for an assignation at the haunted Herne's Oak in Windsor Forest. However, in three other operas, namely *Il Trovatore* (1853), *Un Ballo in Maschera* (1859), and *Macbeth* (1847), witchcraft and sorcery are prominent features.

Il Trovatore concerns the story of a woman who was burned at the stake for witchcraft many years before the early fifteenth-century setting for the opera. Her daughter (Azucena) sought a terrible revenge by attempting to throw the heir to the throne into the fire, but mistakenly threw her own child into it. She has therefore brought up the heir as if he was her own son. She is accused of spying and once recognised is

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[38] Ibid., 120.
[39] Ibid., 167.

condemned to the same death as her mother. At the end of the opera the mistaken identities lead to the execution of the heir by his own brother and Azucena's own death. She is at the centre of the action and expresses two opposing passions namely filial love and vengeance. Her 'Strida la vampa' is a fiery invocation of her enemies' destruction using the minor key with strong accents and 'marcato' (attack).

In *Un Ballo in Maschera* the fortune-teller Ulrica plays a dark and austere role that balances the other personalities' lightness. From her dwelling, in Act I, scene i she is accompanied by low woodwind instruments playing discordant tritones, an increasingly popular harmonic device to indicate evil. She sings the invocation 'Re dell'abisso' and later in 'Della città all'occaso' she tells of a plant that grows in the gallows-field that heals tormented love. This herb-based aspect of witchcraft is in contrast to the grand transformations of Circe or the passionate outbursts of Medea. In *Macbeth* Verdi treated the witches with the utmost importance. He specified that there should be three 'covens' of six witches in each and they were particularly prominent in Act III. He wrote to his colleague Escudier: 'The witches dominate the drama; everything stems from them – rude and gossipy in Act I, exalted in Act III. They make up a real character, and one of the greatest importance'.[40] Verdi was so determined that their role should be understood that he invited the librettist Maffei to set their text in Act III since he was dissatisfied with Piave's text. The first performance was in Florence in 1847, but it was re-adjusted for Paris in 1865 and dedicated to his father-in-law A. Barezzi.

The prelude uses a unison woodwind theme that returns in Act III and a motif of a semitone in their 'Che faceste' returns throughout their appearances. The first act's music is dramatic using minor keys with the woodwind dark and shrill and the strings fleeting and syncopated. Tritones are used for the prophecies and brass and percussion provide stabbing punctuation. A lively circle dance in the major key contrasts with the 'all hails' that are chorale-like. Act III has a stormy introduction and reintroduces the witches' chorus from the prelude. A lively 6/8 melody depicts the supernatural with a following three movement bizarre ballet as they dance around the cauldron. The minor key is used with heavy interjections from the brass. Contrast is provided by a flowing

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[40] J. Higgins quoting a letter Verdi wrote to Escudier, 'The Two Macbeths', sleeve notes to *Macbeth* (Decca Record Company, 1976).

melodic tune from the cello with string accompaniment, but this is interrupted suddenly by trombones, bass strings and percussion. Hecate is summoned in a richly chromatic movement and a sinister wild waltz follows in the major key. There is no doubt that, from his musical representation of the witches, Verdi has returned to the Purcellian interpretation of evil hags, but using nineteenth- century musical forces.

G. Puccini's two act opera *Le Villi* (1884) also contains a scene entitled 'The Witches' Sabbath'. Somewhat frustratingly the Narrator describes the legend of the Villi unaccompanied by music, but a following instrumental dance contains the musical elements one often encounters in representations of the witches' sabbath in the nineteenth century, namely fast frantic music with brass interjections evoking images of the demonic. The story has similarities with Wagner's *Tannhäuser* in so far as the hero is beguiled into joining a bewitching orgy, thereby leaving his beloved with tragic consequences. Although Puccini provides furious dance music for the Villi he fails at the end of the opera to convey the menacing sounds that one might expect as the Villi close in on the lovers. The music is admittedly fast and fiery, but the tonal feel and grand operatic conclusion with full orchestra, cymbals and percussion rather distracts from either the tragedy or the diabolical aspects of the work.

3.2.4.2. 19th-century French opera

Apart from the differences of language there have always been differences between French opera and other countries' works. This has often centred on the French love of rhythmic piquancy, dance and ballet with less emphasis on the pure beauty of singing as can be found in Italian works. The composer G. Meyerbeer was born in Germany, but since he spent a great amount of time in Paris he is usually included in the 'French' sections of books studying nineteenth-century operas. His *Robert le Diable* (1831) does not contain scenes or characters pertaining to witchcraft as such, but in Act III an orgy of evil spirits takes place in a cavern that is certainly reminiscent of the alleged witches' sabbath. Furthermore, the main character Robert is said to be the son of the devil though conceived by a mortal woman. J. Offenbach's *The Tales of Hoffmann* (1881) similarly does not provide witches' scenes, but a leading character Dapertutto is described as a sorcerer who uses a magic mirror for supernatural power. It is with the composer C. Gounod that one returns to scenes of witchcraft in his five-

act opera *Faust* (1859). Although the 'Witch's Kitchen' scene is omitted, the final act contains an elaborate ballet for the Walpurgis revels where Faust is introduced to the 'courtesans of antiquity' prior to the death and salvation of his beloved Marguerite.[41]

3.2.4.3 19th-century Russian opera

Probably the most widely known composer of nineteenth-century Russia is P. I. Tchaikovsky and of the few operas he wrote, one bears the title *Charodeyka* (*The Sorceress*) (1887). However, it cannot be included in any discussion of operas here because the title is misleading. The story concerns an innkeeper's daughter who is courted by a father and son and she's just an alluring woman, lacking any associations with magical practices. N. Rimsky-Korsakov composed a three-act opera after Gogol's *Maiskaya Noch* (*A May Night*) (1880) that contains allusions to stories of witches and the appearance of water sprites. The mayor's sister-in-law is almost burned as a witch, but the witchcraft connections within the work are weak. This is similarly true of *The Golden Cockerel*, completed in 1909 that is immersed in nineteenth-century musical traditions. The main character is an astrologer who displays various magical powers but without a direct link to witchcraft per se. The association with it is more apparent in M. Glinka's *Russlan and Ludmilla* (1842) since an evil sorceress Naina (sometimes referred to as an 'evil fairy') is feared for her powers and lives in an enchanted palace where sirens seek to entice men. She is opposed by the good magic of the wizard (or 'good fairy') Finn.

Since the Orthodox Christian world had no history of large-scale witch trials images of witches were much more bound up with peasant beliefs than scholarly constructions of a demonic religion. Accordingly folklore elements are combined with ideas of sorcery that give Eastern European opera different characteristics to Western European specimens. This will be encountered again in twentieth-century operas.[42]

3.2.4.4 19th-century German opera

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[41] *The Damnation of Faust* by H. Berlioz has not been included in this section since it was not composed as an opera, but as a 'dramatic legend' for the concert stage. It will be discussed later.
[42] See 3.2.5

The nineteenth-century German operatic tradition was centred on three composers, E. Humperdinck, C. M. von Weber and R. Wagner. They not only had a substantial influence on national works but in the latter's case changed the whole course of Western European classical musical development. The continuation of a nationalistic German style of opera based on folklore, using the German language and giving prominence to the dramatic aspects of the plot, can be found in the operas of Weber and most notably *Der Freischütz* (1821). Strictly speaking the work should not be included in these discussions since there are no witches in the libretto by F. Kind. However, the plot is so steeped in supernatural elements that are common to works containing witches that its omission would be unforgivable. The 'Wolf Glen' scene in Act II presents Kaspar, who is in league with the devil (Samiel), and Max who has been tempted by Kaspar to procure magic bullets from him. These bullets will allow Max to hit the target at a shooting competition that he has to win to be allowed to marry his beloved Agathe. What he doesn't know is that the final bullet is intended to kill her and claim his soul for the devil in exchange for a further period of life for Kaspar. This exchange of a soul for special powers has obvious Faustian overtones to it. The spell casting takes place in the haunted Wolf's Glen as the moon eclipses. Kaspar places the ingredients for the spell into the cauldron: the glass from a broken church window (easily found he comments!), quicksilver, three bullets, the right eye of a hoopoe, the left of a lynx. After each invocation a stage event occurs including thunder, lightning, hail, meteors, flames and the dreaded Wild Hunt. Weber wrote about the music he wished for this scene:

> ...it had to be dark, sombre tone colour; thus, the lowest regions of the violins, violas and basses, then, in particular, the lowest notes of the clarinets, which seemed to me especially suitable for depicting the sinister element, furthermore the plaintive tones of the bassoon, the lowest notes of the horns, muffled rolls of the kettle drums or single strokes of the same...the sinister element predominates by far...[43]

Weber's other operas *Oberon* and *Euryanthe* also introduced supernatural elements, but neither contained witchcraft scenes nor, musically more importantly, started a tradition that in some ways culminated in Wagner's music-dramas.

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[43] Conversation between Weber and J. C. Lobe: *Gespräche mit Weber*, in *Fliegende Blätter für Musik*, Vol. 1 (1853), programme notes to *Der Freischütz*, J. Warrack, (Covent Garden Opera House, July 1982).

However, before approaching these works the two operas of E. Humperdinck *Hänsel und Gretel* (1893) and *Königskinder* (1894-6) must be considered since a witch plays a very prominent role in both, especially the former. *Hänsel und Gretel* was set to a libretto by Humperdinck's sister A. Wette, after the story in the Grimm brothers' *Kinder – und Hausmärchen* (1812-14). The huge influence of the Grimms' fairy tales on Western readers was to give a continued wide currency to the image of the witch as an evil, child-killing old woman in the modern creative imagination. The author R. Dahl provides a modern comic description that continues the alleged evil intentions :

> A REAL WITCH spends all her time plotting to get rid of the children in her particular territory. Her passion is to do away with them, one by one. It is all she thinks about the whole day long. Even if she is working as a cashier in a supermarket or typing letters for a businessman or driving around in a fancy car (and she could be doing any of these things), her mind will always be plotting and scheming and churning and burning and whizzing and phizzing with murderous bloodthirsty thoughts.[44]

After domestic unrest the two children are sent into the woods for berries where they get lost and fall asleep. After waking up they are drawn to a gingerbread house where they are trapped by an evil witch who wishes to eat them. They trick the witch into entering her own oven and she is duly baked in the form of a gingerbread cake. A fence is transformed back into a row of children who have been liberated by her death. The Witch's presence is felt in each act. The children's father describes her at the end of Act I. In Act II she rides around her house on a broomstick and in Act III she sings her main solo items. The mezzo-soprano voice is required to sing in a most 'acrobatic' way with awkward and large leaps from a low register to a high soprano. The exaggerated character takes on a humorous quality because of its caricaturised qualities. In the 'Hocus pocus' aria she has sudden changes from the quiet, evil and sinister to the loud, violent and vicious. This is often accompanied with wild uncontrollable laughter. There is no room for pity or pathos here and one rejoices as the children bundle her into her own oven since she has been shown to be thoroughly evil throughout in a pantomime-like sense.

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[44] R. Dahl *The Witches* cited in the programme notes to *Hänsel and Gretel*, English National Opera, 1987-8.

Königskinder has a similarly unsympathetic witch as the force of evil. The witch through a spell traps a goose girl and she is forced to bake a poisonous loaf of bread that eventually causes the death of her and the prince she falls in love with. The townsfolk ask the witch who will succeed the recently departed king, but her answer is not acceptable and one learns in Act III that she has been burned at the stake and therefore does not participate in any more of the action. The witch's part is again sung by a mezzo-soprano voice and often is required to use the new musical device of 'Sprechgesang' i.e. 'speech-song' or combining pitched notes with spoken dialogue. The work was originally billed as a melodrama of incidental music to the play by E. Bernstein-Porges (alias Li. E. Rosmer) but it was reworked as an opera from 1908-10.

The witches that Humperdinck produced were very different characters from the sorceresses that Wagner incorporated into some of his music-dramas. They were successful as typical hag-like caricatures but with little or none of the personality development with which the latter excelled.

3.2.4.4.1 The music-dramas of R. Wagner

Wagner's music-dramas (his preferred words since he disapproved of the associations with the word 'opera') have been studied in considerable depth by eminent musicologists.[45] Four of these works contain links to the theme of paganism and witchcraft – both directly and indirectly. They are *Tannhäuser* (1845), *Lohengrin* (1850), *Götterdämmerung* (1874), and *Parsifal* (1882).

The link with *Tannhäuser* can be surmised in the 'Venusberg' revels that have a 'Bacchic' or orgiastic aspect to them that has often been associated with witches' sabbaths. Wagner's instructions for the work included directions for wild dancing and uninhibited disporting. The location of the Venusberg is the Hörselberg, near Eisenach which, according to the Grimm brothers, is where witches make pilgrimages and is the haunt of devils. Furthermore, Tannhäuser seeks departure from the goddess Venus similarly to Odysseus' wish to leave Circe in the *Odyssey*. The music for the

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[45] Notably by E. Newman, *Wagner Nights* (London: Putnam and Company, 1972) and more recently by B. Millington, J. Deathbridge and others cited in 'R. Wagner' the *New Grove Dictionary of Music and Musicians vol. 26* (Macmillan Publications Ltd, 2001) 970C-971.

Venusberg scene changes according to the part of the landscape focussed upon. Feverish violas suggest the wild aspects, but the music becomes seductive for the sirens and Venus' own attempts to keep Tannhäuser with her. When he insists on leaving her music becomes agitated ('molto animato') to display her anger. However, the work does not provide any characters that can be directly equated with witchcraft or sorcery.

This is also true of *Götterdämmerung* that is mentioned here because of the opening scene with the three 'Norns'. In Norse mythology they were Urðr – the past, Verðandi – the present, and Skuld – the future. They spin the web of destiny and have powers of divination similar to the witches in *Macbeth* and the 'Moirai' in Greek mythology. Unlike Shakespeare's witches they are not evil or scheming, but majestic and wise. When the thread that they spin snaps they descend to primeval Erda or what one might call 'Mother Earth' in contemporary parlance. Their music is slow and subdued and uses leitmotifs (musical themes representing thoughts, characters, ideals or even physical objects that appear throughout complete works) starting with the first Norn reminding the listeners of the spearshaft that Wotan cut from the trunk of the world ash-tree. The musical motif representing the spear appears throughout much of the *Ring* cycle of music dramas of which *Götterdämmerung* is a part.

In *Lohengrin* one is introduced to Ortrud who worships pagan gods (she refers to herself as the daughter of Odin) and practices sorcery unlike the rest of the Christian cast. The motifs for her evil are power and, like Lady Macbeth in some ways, she schemes for her husband to gain a dukedom through murder and sorcery. Her role is a complete contrast to that of the heroine Elsa who is naïve, tender and loving, and Ortrud's music reflects this. It is unconventional and startling, using the cor anglais and bass clarinet in minor keys (notably F# minor) for effect. She has the power of second sight and uses it to trap Elsa into forcing her enemy Lohengrin to depart. In the prelude to Act II a sinister syncopated cello melody uncoils like the psychological poison she is placing into Elsa's mind. When invoking Wotan and Freia she can become frenzied, as her desire for vengeance is unleashed. She is not a character to be pitied unlike the sorceress Kundry, in *Parsifal*, who is one of Wagner's most impressive characters and who will therefore be discussed in some detail.

Parsifal is a three-act music-drama with the libretto by the composer after Wolfram von Eschenbach's poem *Parzifal* from the early thirteenth century. Briefly the story tells of Amfortas who guards the spear that was said to have pierced Christ's side at the crucifixion. The magician Klingsor, embittered at having been rejected as a knight of the Grail, even after he had castrated himself to prove his devotion, has created a garden of temptation to lure the knights into sin and deprivation. His servant is Kundry who has been cursed for laughing at Christ as he bore his cross to the crucifixion. She is under his domination and successfully seduces Amfortas thus allowing Klingsor to steal the spear and wound him in the process. The wound never heals despite the balm brought by Kundry to help his pain. Klingsor is aware that only the 'perfect fool' will defeat him and win back the spear, and he is therefore very suspicious when such a person arrives (Parsifal). He commands Kundry to seduce him after Parsifal has defeated his retainers and she almost succeeds, but Parsifal resists at the last moment. Klingsor hurls the spear at him, but Parsifal catches it, thereby transferring its power to himself and destroying Klingsor. In the final act Parsifal returns after many years of travel. He reveals the Grail, heals Amfortas and baptises Kundry who is therefore forgiven and dies.

Klingsor's role is essentially that of an evil magician, but it can be argued that his malevolence is prompted by his rejection. This equates to the frequently portrayed motivation of the sorceress that lies in rejection by a loved one. Kundry is a leading player in the drama and possesses a very complex character. Despite the music drama's underlying themes of baptism and forgiveness her attempts to seduce Parsifal, leading to his damnation, and her being in league with Klingsor ensure her identity as a sorceress. The musicologist E. Newman quoted Wagner speaking of her 'as the greatest of his female creations'.[46] For her first entry in Act I, scene I:

> Her skirts are tucked up with a snake-skin girdle with long hanging cords, her black hair hangs loose and dishevelled, her complexion is deep ruddy brown with piercing black eyes which at times flash wildly, and yet often seem lifeless, staring blankly.[47]

She is aware of her sin and has tried to help Amfortas, but she is taunted for her efforts. She in turn taunts Parsifal about his dead mother, but she also helps him since

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[46] Newman, *Wagner Nights*, 713.
[47] Lewsey, *Who's who and What's what in Wagner* (Aldershot: Ashgate, 1997), 118.

she cannot acquire the peaceful sleep she desires because Klingsor controls her. In Act II, scene ii she is transformed into a beautiful woman to seduce Parsifal, but when he finally pulls away she knows that she has met her nemesis as a sorceress and seductress, and approaches her salvation as a penitent. As her emotions war with each other she turns to sex for her release, but she fails and Parsifal destroys Klingsor. In the final act she has become a penitent and her wildness has gone. She is a servant to Gurnemanz (an old retainer to the Grail knights) and she bathes Parsifal's feet and dries them with her hair in an obvious reference to the biblical Mary Magdalene and Jesus episode. Her personality has been perplexing with her ultimate saviour destroying her.

Kundry's music reflects her varying emotions and feelings. For her opening entry hurrying discords and stabbing accentuation intensifies her wild appearance. She is connected to Klingsor through Wagner's use of leitmotifs to highlight their attachment. In Act II the music is centred on Kundry and Parsifal, and her link is with sorcery, the music being wild and demonic distorting the Grail motif, but also combined with Parsifal's own motif. When Klingsor wishes to summon her, through scrying, the brooding pianissimo music changes to a sudden fortissimo as she awakens. Her sensual music for the seduction scene has a magic motif woven into it that reminds the listener, consciously or perhaps even unconsciously, that evil is intended. Kundry's music is passionate as he rejects her and again one is aware that this very passion has many sources – genuine sexual passion, evil passion in her role as sorceress or religious passion as she ultimately realises that Parsifal will be her saviour. She is possibly the most complex sorceress to be personified in operatic terms and musically the most stimulating, and the character differs in that although she meets a tragic end the possibility of salvation is introduced before her death.

3.2.4.5 19th-century British opera

It was not until the twentieth century that serious English opera was to produce examples that could rank with Handel's domination of the eighteenth century or Purcell's *Dido and Aeneas*. However, in light opera of an almost amateur nature one composer produced very fine examples that act as a total contrast to the previous Wagner examples, namely A. Sullivan in conjunction with his librettist W. S. Gilbert.

Two of these works have themes that are connected to witchcraft and sorcery albeit from a jocular aspect. The works in question are *The Sorcerer or The Elixir of Love* (1877) and *Ruddigore or The Witch's Curse* (1887).

The Sorcerer was Sullivan's third comic opera and the plot, in typically Gilbertian terms, is centred upon the confusion caused by misunderstandings within affairs of the heart. The sorcerer of the title is a shop-owner J. Wellington Wells who is asked to prepare a potion that forces people to fall in love with the first person they see after half an hour. Chaos ensues and the only way that nullification of the philtre can be achieved is by either the sorcerer or the person ordering the philtre (Alexis) giving himself up to the evil demon Ahrimanes. The former is coerced into accepting this fate and the work ends in general rejoicing. The 'patter song' performed by J. Wellington Wells in Act I reveals a great deal about how middle class Victorian society viewed magic and witchcraft. To be caricatured demands an understanding of the matters concerned and either a disbelief in their efficacy or the use of humour as a distraction from a genuine fear. Act I no. 12 is reproduced below in an edited version to avoid repetitions and comments, of which there are very few, that do not relate to the supernatural directly:

> …I'm a dealer in magic and spells, in blessings and curses, in prophecies, witches, and knells. If you want a proud foe to 'make tracks'. If you'd melt a rich uncle in wax. You've but to look in on the resident Djinn, number seventy, Simmery Axe. We've a first rate assortment of magic; and for raising a posthumous shade…Love philtres, we've quantities of it! And for knowledge if anyone burns, we're keeping a very small prophet…for he can prophecy with a wink of his eye, peep with security into futurity, sum up your history, clear up a mystery, humour proclivity, for a nativity…he has answers oracular, bogies spectacular, tetrapods tragical, mirrors so magical, facts astronomical…He can raise you hosts of ghosts. And that, without reflectors; and creepy things with wings, and gaunt and grisly spectres…he can rack your brains with chains, and gibberings grim and ghastly…driving your foes to the verge of insanity…in demonology, lectrobiology [!], mystic nosology, spirit philology, high-class astrology…[48]

For the following invocation (Act I no. 13) similarly exaggerated language is used that reminds one of the witches' scene in *Macbeth*:

> Sprites of earth and air. Fiends of flame and fire! Demon-souls, come here in shoals, this fearful deed inspire! Appear! Appear! Appear!…Noisome hags of night! Imps of deadly shade! Pallid ghosts, arise in hosts, and lend me all your aid! Appear! Appear! Appear! Now, shrivelled hags, with poison bags

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[48] From the score. (London: J. B. Cramer), 42-7.

> discharge your loathsome loads! Spit flame and fire, unholy choir! Belch forth your venom toads! Ye demons fell, with yelp and yell, shed curses far afield! Ye fiends of night, your filthy blight in noisome plenty yield![49]

The idea of treating sorcery as a spoof is further refined in *Ruddigore* where a witch's curse at being burned at the stake is passed on to all the baronets of Ruddigore who are forced to commit a crime every day to avoid death. The 'Haunted picture gallery' scene contains suitably 'spooky' music (tremolando strings, minor keys, sudden interjections etc.) and a mad woman (Margaret) acts in ways outside of conventional Victorian society, but she cannot be viewed seriously as a witch. Love interests dominate the plot that ends happily with the lifting of the curse.

The inclusion of these works as the only nineteenth-century examples of British opera to make any reference to witchcraft lends credence to how poor the state of opera was at the time compared to Italy, France and Germany. This could be similarly upheld with other operatic themes, but it was to change in the twentieth century.

3.2.5 20th-century operas

The latter part of the twentieth century has seen a decline in the number of operas being composed partly because of the huge costs involved to stage such productions and also since many composers have reacted against the large orchestras of the nineteenth century by writing music for chamber groups. However, at the start of the century this was not the case and mainstream composers were still writing large-scale works for off and on the stage. The Danish composer C. Nielsen included a mezzo-soprano part for the 'Witch of Endor' in his opera *Saul and David* (1902) in the fourth act. However, the caricatured witch has largely been replaced by a nature-based pagan ethos that is particularly apparent in, for instance, Tippett's *The Midsummer Marriage*. Exceptions to this have been when an image has been disseminated in popular literature for instance J. McCabe's *The Lion, the Witch and the Wardrobe* based on C. S. Lewis' popular book of the same name. In these modern politically correct times composers have avoided portraying women as evil hags and a far greater sympathy for witches and their kind has been portrayed. In the USA regret has been

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[49] Ibid. 48-50.

expressed concerning the Salem witch trials and an opera was composed on the subject – *A Witch of Salem* (1926) – by C. Cadman.

3.2.5.1 20th-century Czech and Russian opera

The Czech composer A. Dvorak wrote two operas at the start of the twentieth century namely *Rusalka* (1901) and *Armida* (1904). The former consists of a folk tale about a water nymph (Rusalka) who wants to become human to enable her to be with a prince whom she has fallen in love with. The theme of love needing the help of sorcery is a recurring theme in many operas. She is tricked by an evil witch (Jezibaba) and the opera ends in tragedy. Jezibaba is often accompanied by tremolando strings and discordant interpolations. For the spell scene in her cottage the bass instruments are prominent with brass playing fortissimo. She does not appear in Act II, but returns in Act III with awkward leaping music and discordant tritonal intervals in the minor key.[50] Dvorak's last opera *Armida* tells the story of the enchantress of the opera's title and accordingly contains various scenes of magic and sorcery. Despite the music being influenced by Wagner the work is seldom performed.

The Russian composer S. Prokofiev also wrote two operas containing witchcraft issues, namely *The love for three oranges* (1921) and *The Fiery Angel* (1927). The former has a curious plot that includes a witch (Fata Morgana), a magician (Tchelio), a devil (Farfarello) and a servant to Fata Morgana who also possesses supernatural powers (Smeraldina). It is set in the style of the *commedia dell'arte* with farcical events throughout including the curse by Fata Morgana that the Prince will fall in love with three oranges – hence the opera's title. An orchestral suite is marked 'Scène infernale' and there is a scene of transformation where Smeraldina transforms the Princess Ninetta into a rat. The work is an entertaining spoof on relationships and supernatural powers. It is a complete contrast to Prokfiev's other opera mentioned that is a very serious work. *The Fiery Angel*[51] is set in the 1520s in Cologne and tells the story of Renata who is obsessed by what she believes to be an angel called Mabiel who appeared to her and then left her at puberty.

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[50] For the 1983 English National Opera performance D. Poutney portrayed Jezibaba as a scary governess.

[51] Prokofiev incorporated some of the music into his 3rd Symphony.

A mercenary soldier (Ruprecht) is besotted with her, but she marries a count (Heinrich) initially believing him to be the angel. She changes her mind and asks Ruprecht to kill him, but having changed her mind again, Ruprecht is injured in the duel. He meets with Faust and the sorcerer Mephistopheles who show him an orgiastic scene of black magic, devils and wild exorcism in a convent. The Inquisition arrives there and Renata is executed as a follower of Satan. The work stemmed from Prokofiev's interest in the supernatural elements in Rimsky-Korsakov's operas and he based the libretto on a novel by V. Bryusov involving magic, alchemy and possession. Four of the five acts contain scenes using supernatural themes:

Act I A fortune teller contacts the spirit world

Act II The casting of a magic circle, spirits/ devils, and the sorcerer Agrippa

Act IV Introduction of Faust and Mephistopheles

Act V Possession and exorcism at the convent

The music contains many contrasts in accordance with Renata's moods. There are gentle expressive moments as well as times of violent, frenzied activity with discordant sounds from the large orchestra employed. In this respect her character bears comparison with that of Medea. The overall effect is one of tragedy at the heroine's unstable state, false accusation and final execution.

3.2.5.2 20th-century German opera

The German tradition of opera continued in the twentieth century with Wagner's son Siegfried who wrote *Schwarzschwanenreich* in 1910. He was influenced by a visit to a Canton prison where female prisoners guilty of child murder or killing their husbands were held prior to their execution by being hacked to death. He was further intrigued by the injustices of the German witch trials, that he had read about, and even included a reference to J. S. Bach's *O sacred head sore wounded* in the opera's prison scene. This might be thought to be making a link between the scapegoat aspects of Christ's and many witches' treatment. The reference to the swan in the title is significant, as a black swan can be a symbol of human understanding as well as the obvious evil opposite to the white swan.

Single mothers have been known to kill their own babies to avoid being outcasts as well as saving the baby from a worse fate should they be accused of witchcraft. In *Schwarzschwanenreich* Linda has killed and buried her illegitimate child. She is loved by two men and makes a suitor's sister jealous. She visits the grave of her child in the forest but is spied upon and arrested. Under torture she confesses her guilt and is burned at the stake. The music is dramatic but lacks the emotional strength and power that the composer's father possessed in its harmony and melodic development.

There are references to sorcery in R. Strauss' opera *Die Frau ohne Schatten* (1919) where a nurse is a minion of Keikobad, a ruler of spirits, who invokes air spirits and conjures visions and also in *Die Aegyptische Helena* where a sorceress Aithra conjures up visions and mixes potions. The only other German work worth perhaps a brief mention is H. Henze's *König Hirsch* that includes a magician Cigolotti who transforms people into animals. However, it is a speaking part only and devoid of music.

3.2.5.3 20th-century British opera

There has been an increase in the importance of British opera during the twentieth century mainly through the works of B. Britten and M. Tippett. In the early part of the century some works were popular, but did not increase Britain's reputation as an opera-producing nation. R. Boughton's *The Immortal Hour* (1914) adapted from poems of F. Macleod contained parts for druids and was acclaimed by Elgar as the work of a genius. R. Vaughan Williams' *The Poisoned Kiss* (1936) was a three-act extravaganza with forty-six numbers that satirised it, but it does not appear in any opera company's repertory. A bizarre work in one act by H. Birtwistle, *Punch and Judy*, contains a character, Pretty Polly, who is later represented as a witch, and H. Brian's opera *Faust* (1956) was unfinished and unpublished. In *Merrie England* (1902) by E. German the character Jill-All-Alone is accused of witchcraft and her execution by burning is planned, but after an appearance by a forester impersonating Herne the Hunter, all the problems are resolved and the work ends happily. An altogether more serious situation is presented in Delius' *Koanga* (1904) which contains scenes of voodoo chanting, magic working, sacrifice and wild dancing. It is set in Mississippi in the latter half of the eighteenth century and borrows a prelude from his opera *The Magic Fountain*. These works are not without merit, but they

suffer from a lack of character development and do not introduce any new ideas about witchcraft or paganism. In turning to the works of B. Britten there is a deep understanding of emotional evolution, but a lack of witchcraft or pagan orientated material. Fortunately another major British composer of the century had a deep interest and insight into paganism and mysticism. Tippett's opera *The Midsummer Marriage* was the outcome of this study.

He wrote the three-act work between 1946 and 1952 and it bears a Greek motto and translation: 'You shall say: I am a child of earth and of starry heaven'[52] He originally referred to it as a masque, but it expanded as the work progressed. Tippett has written about its conception in various places and notably in his *Birth of an Opera*.[53] He found that particular rituals described by Frazer in *The Golden Bough* had 'taken root in his imagination'[54] and he combined these with Greek mythological aspects[55] into a ritual rite of passage. Anther literary influence was *The White Goddess* by R. Graves and Shakespeare's *A Midsummer Night's Dream* provided its dream-like characteristics. Tippett took as his setting a hillside with a Greek temple, dancing with flutes, a 'He-Ancient' and later appearance of Strephon, all of which can be found in G. B. Shaw's *Back to Methuselah*. Musical influences included Mozart's *The Magic Flute* with its balance of theology and nature, and the natural and supernatural worlds in *Don Giovanni*. Although the influence of Wagner is not discernible in the opera, Tippett nevertheless praised Wagner's ability to 'fill an empty stage with nature.'[56] He referred to his music as a 'magic musical veil to clothe my strange libretto.'[57] Tippett wrote of the influence of Jungian archetypes within his soft rhapsodic man and harsh coloratura woman.[58] In essence one observes a Midsummer's Day ritual in a magical pagan setting with a union of male, female and nature. The action moves between temporal and spiritual reality and therefore instigates a concept that has not been encountered in other operas using pagan or witchcraft themes.

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[52] From the Petelia Tablet in the British Museum, of the Orphic Tablets of the late fourth century B.C.E. found in graves in Southern Italy and Crete. Cited in I.Kemp, *Tippett. The Composer and his music* (London: Eulenberg Books, 1984), 215.
[53] Ibid., 218.
[54] Ibid., 224.
[55] J. Harrison, *Themis* (Cambridge: CUP, 1912).
[56] R. Elfyn Jones, *Ritual, Myth and Drama'. Michael Tippett O. M. A Celebration*. Edited G. Lewis. (Tunbridge Wells: Baton Press Ltd., 1985), 59.
[57] M. Tippett, *Moving into Aquarius* (London: Routledge and Kegan Paul, 1959), 49.
[58] A. Whittall, *The Music of Britten & Tippett* (Cambridge: CUP, 1982).

The plot takes place in a clearing in a wood with a sanctuary and Greek temple with spiral staircases leading up and down. A pair of lovers, Mark and Jenifer, and their friends meet there. 'Ancients' (priests and priestesses) and dancers emerge from the temple.

Jenifer decides to ascend the staircase and Mark, hearing her father in the distance descends the other. Her father, King Fisher, is a pompous business man and he presumes that the couple have eloped together and are hiding in the temple. The Ancients refuse to help him so he sends his secretary Bella to fetch her boyfriend Jack who will break open the gates for him. Jenifer and Mark reappear and they ascend and descend opposite staircases.

In the second act Jack and Bella discuss their future together, but the most important material consists of a carefully worked out ballet. Three ritual dances are performed that are significant in highlighting the polarity of the sexes in the opera and together with the fourth, in Act III, speak of birth, death and renewal in the natural world:

1. 'Earth in Autumn': a hound (girl) chases a hare (boy)
2 'Waters in Winter': an otter (girl) chases a fish (boy)
3. 'Air in Spring': a bird with a broken wing (boy) is swooped down on by a hawk (girl)

In the final act King Fisher attempts to 'out-magic' the Ancients with his clairvoyant Madame Sosostris. A practical joke is initially played with Jack dressed up as her, but the real woman duly arrives. She speaks of the dream world and reveals beneath her veils an incandescent bud the petals of which open to reveal Mark and Jenifer. King Fisher is threatening but he is vanquished and a funeral march follows: 'It is not only the funeral march of an archetypal villain but of a Priest-King, who must die that life can be re-born.'[59] This is followed by the fourth ritual dance that is subtitled 'The voluntary human sacrifice':

4. 'Fire in Summer': a celebration of carnal love

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[59] G. Kobbé, *Kobbé's Complete Opera Book* (London: The Bodley Head, 1987), 1144.

Jenifer and Mark are drawn into the bud that closes around them and darkness falls. When the light returns it is to reveal the temple in an early morning mist and Jenifer and Mark are together. They proclaim that they have found 'the truth' and the opera ends with the feeling that all the action could have been a dream or a playback from a different time plane.

The musical forces required to perform the opera are quite large: soloists, chorus, solo dancer, dancers, large orchestra including harp and celeste. The music of *The Midsummer Marriage* is tonal and often in major keys (A major represents 'light' and EI major is used for 'shadow'). The diatonic and lyrical melodies emphasise the positive energies and his use of flutes, bells and the celeste, similarly to Mozart in *The Magic Flute*, suggest magical qualities and the world of the imagination. Muted horns, sustained violins and the gong add to the mystery, for instance, when Jenifer descends the staircase. The ritual dances are an integral part of the opera and their instrumentation and melodies portray the animals and their movements.

It is generally agreed that *The Midsummer Marriage* is a masterpiece of British opera in evoking a magical pagan world that is worthy of serious scrutiny. However, there are those who would strongly disagree:

> Michael Tippett in *The Midsummer Marriage* (1955) was a victim of his own muddled thinking. Instead of an opera enacted *as* a rite he made an opera *about* a rite – or rather about a sequence of ritual gestures and 'naturalistic' gestures, the relation between which was insufficiently clarified.'[60]

This viewpoint tends to be in the minority and the opera is overwhelmingly viewed as a fine example of twentieth-century British opera matched only by the works in the same genre of Benjamin Britten.

3.2.6 Conclusion to witchcraft and paganism in opera

I have traced the changing themes of witchcraft through operas from the earliest examples in the seventeenth century up to the present time and shown that the theme has been seen to be a popular one with opera composers. Quite distinct types of witches have been portrayed in these works with varying degrees of characterisation.

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[60] A. Jacobs, 'Some recent trends in opera'. *Twentieth Century Music*. Edited R. Myers. (London: Calder and Boyars, 1969), 106.

They have tended to be female since male witches have been referred to as wizards or astrologers, for instance the Astrologer in *The Golden Cockerel* (Rimsky-Korsakov) and Klingsor in *Parsifal* (Wagner). When appearing in groups they have tended towards Shakespeare's concept in *Macbeth* (Verdi and many others) appearing as old hags with divinatory powers. If one accepts the three Norns in Wagner's music-drama *Götterdämmerung* as possessing witch-like qualities, then they are exceptional in being wise and prophetic without evil undertones. The general exceptions have been the non-personalised roles as participants at the Walpurgis revels where their ages have been decided by the opera's producers and according to his dancers and members of chorus. Individual witches have sometimes been nameless and similarly conforming to the evil old woman, as can be seen in *Hänsel und Gretel* (Humperdinck). However, the addition of a name to a character has brought with it an identity that has been developed to varying degrees. These women have often been given greater powers and a greater role within an opera, even to the extent of playing the leading part as in the many examples of *Medea* and *Circe*. Medea has often been shown to have a conflicting nature torn between the love of Jason and her children, the hurt and then anger of rejection, and finally the revenge and use of supernatural powers. One can even feel considerable sympathy for witches such as Kundry in *Parsifal*, where she is forced to undertake evil tasks against her wishes, and Linda, in *Schwarzschwanenereich* where she is executed for what one might call the mercy-killing of her own child.

Sorceresses and enchantresses are often given sexually alluring roles where they use their powers of seduction to try to achieve their intentions. These can be for evil purposes, in Kundry's case, or to win back a lover as Armida tried in several operas of the same name. Neither should one forget the humorous aspects of witchcraft and sorcery as displayed in Gilbert and Sullivan's works and, by implication in the exaggerated music, the broom-stick riding episodes in *Hänsel und Gretel.*

Thus, the role of witches and sorceresses has proved a popular one with composers and they have not generally felt the same way about wizards and sorcerers as can be seen through the comparative lack of characters. The women have been given many emotions and attributes that have allowed one to see into their souls. This has often been enhanced by the music that has accompanied them.

3.3 Witchcraft in vocal/ choral music

3.3.1 Introduction

This section will explore works where the voice or voices are the dominant feature of the music. The examples are accompanied by a variety of instruments and varying sizes of orchestra, but these are generally thought to be subservient to the voices. Genres will include cantatas for chorus and soloists as well as solo songs. Because of the scarcity of examples from the seventeenth and eighteenth century the two centuries will be placed together in one section.

3.3.2 17th-and 18th-century vocal/ choral works

The music of Robert Johnson that was used in Shakespeare's *Macbeth* and its possible origin in Thomas Middleton's *The Witch* has already been discussed in chapter two and there is considerable confusion concerning the origins of the available music.[61] Using the Bible as a source of reference one can find numerous musical works (known as 'biblical dialogues') using the story of the 'Witch of Endor' (1 Samuel 28 vv. 8-20). During the seventeenth century the English composers Robert Ramsey, John Hilton, Nicholas Lanier, Benjamin Lamb and Henry Purcell produced 'dialogues' entitled *In guilty night* based on the biblical reference.[62] It can be speculated that the witch and witchcraft in general might be compared to the Roman Catholic Church[63] as anti-Catholic propaganda and by the Catholics as anti-Puritan propaganda in the 1650s. Hilton, for instance, was friendly with known Royalist sympathisers and the text was used by at least one other Royalist supporter namely John Gibson.[64] In these works the witch is not a comic character but more of a sorceress being consulted for her powers of divination. Purcell's setting is to be found in John Playford's second book of *Harmonia Sacra* (1693) that contains five 'devotional songs'. Playford headed this anthem 'A paraphrase on the 28th Chapter of the First Book of Samuel,

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[61] For details or witches' melodies see Cutts, 'Jacobean Masque and Stage Music', in *Music & Letters* (July 1954), 191-3. For further comments see *Music in Shakespeare* Vol. 2 (Oxford: Clarendon Press, 1991), 742-3.

[62] M. Chan, 'The Witch of Endor and Seventeenth-Century Propaganda', in *Musica Disciplina*, ed. Armen Carapetyan. XXXIV (American Institute of Musicology: Hänssler-Verlag, 1980), 205-214.

[63] Titus Oates, *The Witch of Endor*, (London, 1679).

[64] M. Chan, 'John Hilton's Manuscript' (British Library Add. MS 11608, *Music and Letters* LX,

from verse 8 to verse 20'.[65] The story consists of Saul in disguise visiting a witch to learn of his fate in an ensuing battle against the Philistines. She is fearful to conjure up a spirit for him since he had previously ordered the death of all witches. She agrees but on being asked to contact Samuel from the dead she realises that it is Saul himself that has commanded her. Samuel duly arrives and tells Saul that he, his son and his army will all perish. Purcell's music for the witch is some of his most poignant and he combines a soaring melodic line with minor key harmony of breathtaking beauty. The chamber accompaniment of viols, lute and harpsichord further enhance the drama of the melodies. This is a total contrast to his treatment of the witches and the Sorceress in *Dido and Aeneas*. It is remarkable that in such a brief work of just over nine minutes duration he produces a character whom commands one's pity and respect.

A somewhat different effect is achieved by Thomas Linley in his *Lyric Ode on the Fairies, Aerial Beings and Witches of Shakespeare* (1776). The ode, to a text by F. Lawrence, is a supernatural evocation of Shakespeare. In the second part a bass soloist questions the deeds of the witches and a chorus comments. Bass strings are used and the minor key to set the gloomy scene in a dark cave and there are sudden musical interjections by the wind instruments. The witches' music is unusual in places being almost chorale-like and in the major key, but he nevertheless manages to hint at the orchestral devices that were to be used in the following century to accompany scenes of the supernatural, namely fast string passages, minor keys, discords etc. The music suggests the dark, mysterious and unpredictable nature of witches

3.3.3 19th-century vocal/ choral works

In the nineteenth century the musical and literary traditions that had applied to opera could also be recognised in vocal and choral music that was not for the stage. Examples were composed by some of the leading composers of the period. A strange scene is included in Berlioz' *L' Enfance du Christ* (1854) when the 'soothsayers and prophets of Judaea' are commanded by Herod to explain his nightmare. They conjure up the spirits of earth, air, fire and water in a weird cabalistic rite written in 7/8 time and, making the only use in the oratorio of trumpets, they dance frenziedly as they tell

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1979), 440-449.

[65] R. King, *In guilty night (Saul and the Witch of Endor)* (Sleeve notes to Hyperion CDA66693, 1994).

Herod he must kill all new born babies to avoid his downfall. Apart from the all-male chorus required for this scene and Jews being the participants it could easily be viewed as the conventional witches' coven conjuring up their demons. This suggests that it is the Jews, another group traditionally treated with suspicion by the established Church, who are indulging in occult practices. The immediately following scene of the manger in Bethlehem provides a very stark musical contrast.

The other work by Berlioz that introduces indirect references to witches is *La Damnation de Faust* (1846). It is a 'dramatic legend' in four parts with words by A. Gandonniere and Berlioz after G. de Nervals' translation of Goethe's *Faust*. Berlioz took several liberties with the text to allow him to introduce new material such as the 'Rakoczy March' and other Hungarian episodes. Strictly speaking there are not witches present, but the 'Ride to the Abyss' and references to the legions of hell to begin their revels have all the hallmarks of the wild witches' sabbath. The music reflects this with crescendos and accelerandos from the stringed instruments punctuated with fundamental (very deep) trombone notes and other brass and percussion. It might be said that Berlioz saved his finest music to portray witches for orchestral forces and this also might be true of Mussorgsky's work, but there are complications with the latter. He wrote four versions of the *Night on a bare mountain* of which two have been lost, but a choral version *St John's night on the bare mountain* (1866-7) has survived. It uses the more famous orchestral music quite extensively and noticeably for the black mass scene of demons and witches centred on the arch-demon of Slavonic mythology, Chernobog. The vocal version is associated with N. Gogol's story *The Sorochintsy Fair* and tells of a youth who dreams of the revels of the witches' sabbath and its dispersal as the church bell sounds. The words are mainly sung by witches and demons and intentionally do not make sense to provide further alienation: 'Sagana! Sagana! Pegemot! Astarot!...Aksafat! Sabatan! Tenemos! Tenemos! [a sacred space in Greek?!] Allegremos! etc.'[66]

With the importance of German composers in nineteenth-century classical music it was to be expected that they would be represented in this section and one is not surprised to find works by Mendelssohn, Schumann and Brahms. Mendelssohn's *Die Erste Walpurgisnacht* (1832) was written for solo voices, choir and orchestra and

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[66] The orchestral version will be looked at in more detail in 3.4.4.

taken from Goethe's *Faust*. It was revised ten years later and was popular as a secular cantata in the latter half of the century. Its plot is somewhat different to the popular Walpurgis night demonic activity. A druid group disguise themselves as demons to scare away Christians to enable them to hold a ceremony to praise their nature gods and the seasons. The music avoids the dissonance associated with the black sabbath and 'articulates both Goethe's critical reservations about Christianity and medieval-ecclesiastical superstition and the poet's sympathies for a mythical pantheism of nature.'[67] R. Schumann's *Scenes from Goethe's Faust*, scored for soloists, choir and orchestra, was started in 1832, but the composer continued to add new scenes until it was finished in 1853. It did not receive its first complete performance until 1862. The Walpurgis scene is not included, but a section with 'Grey Women' who emerge at midnight to music in the minor key with fast string playing and ominous chromaticisms interjected is appropriate for the witches' scenes in all but name.

Both of these works used large choral and orchestral forces in contrast to the final German work to be mentioned – a song for two sopranos and piano by Brahms – *Walpurgis Nacht* op. 75 no. 4.[68] It is a brief (less than two minutes) insignificant piece with a sustained melody over piano arpeggios in the minor key and is included here simply to provide an example of German song involved with the subject.

Further songs were written by the British composer J. L. Hatton, *The Hag* for baritone and piano, and by the Irish composer C. V. Stanford *Witches' Charms* for tenor and piano. The first is a Victorian 'parlour song' that is melodramatic in the same way as some scenes in Sullivan's *Ruddigore* and the latter, using words by Ben Jonson, is a humorous caricature about charms being used.

One may feel a little disappointed at the lack of material that has come to light in this section, but the works chosen do represent a cross-section of the ways composers were expressing their views about witchcraft. Some followed the traditional demonic connection; one suggested the druid/ nature theme (Mendelssohn); and others provided humorous overtones to their material.

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[67] E. Kroher, Sleevenotes to *Die Erste Walpurgisnacht* (RCA Victor, 09026 625132, 1994), 5.
[68] Also arranged for violin and piano on compact disc (Deutche Grammaphon 463 483-2).

3.3.4 20th-century vocal/ choral works

There have been enormous changes in society, culture and music throughout the twentieth century. In vocal and choral works new styles of singing and accompaniment have changed considerably from the late Romantic start of the century through the electronic music of the middle years to the minimalism often encountered at the end.

Various songs have been composed with a very harsh example by F. Busoni – *Hexenlied* (1925) for baritone and piano. It consists of a frantic repeated figure on the piano with a declamatory voice above with awkward leaps, jagged rhythms, sotto voce (whispering) passages and even Sprechgesang-like (speech-song) moments. The hag-like *Witch* by C. A. Gibbs, for the same parts, is similarly jagged and discordant, but provides a humorous interpretation from the viewpoint of a witch's cat and dog and her own demise when Death visits. The American composer J. Corigliano decided upon a more thoughtful interpretation for his *Song to the Witch of the Cloisters* (1967) for tenor and piano. It is based on an actual woman who used to roam about the Fort Tryon Park gardens of the Cloisters located in upper Manhattan who was thought to be unstable and insane rather than directly malevolent. The music is at times discordant and jagged, but also contains sustained melodious music for mentions of the moonlight and the cloisters themselves. The ending is quiet and pensive.

A curious work is Max von Schilling's *Das Hexenlied,* Melodram op. 15 (1902/ 3) for speaker and orchestra, following the tradition of G. Benda's melodramas. It is based on a ballad by E. von Wildenbruch and tells of the deathbed confession of a priest Medardus who admits that for his whole life he has regretted not eloping with and helping to escape a condemned witch whose confession he once took. The music and narration together paint a picture of great poignancy as one shares with the priest's guilt and bewails the witch's obvious false imprisonment and eventual death. It is unusual for a witch to be represented in this way and the music highlights the anguish with minor keys, laments and a love song as Medardus rejoices at his death that he will soon be re-united with her. There are very few other examples of such a positive and anguished interpretation other than the feelings conveyed instrumentally in MacMillan's *The Confession of Isobel Gowdie.*

One returns to the more typical representations of witches in L. Heward's *The Witches' Sabbath* (1919) consisting of a choir of SSATB[69] and tenor solo, but without accompaniment. The text is from B. Jonson's *The Masque of the Queens* (1609) and the music attempts to treat the theme seriously, but is rather embroiled in the English choral tradition thus maintaining a somewhat mild use of dissonance and 'cosiness' that is so characteristic of this style. Havergal Brian composed an altogether larger-scaled work, *The Hag* (1911), for double female choir and orchestra based on R. Herrick's *The Witch*. M. Nyman uses three voices (two female and one male) for his dramatic *This damned witch Sycorax* (1993) that is taken from the music to the film *Prospero's Books* which was in turn inspired by Shakespeare's *The Tempest*. It is harsh and discordant using a style known as the 'neo-baroque' using fragmentation and repeated notes. Sycorax is represented as an evil and dangerous woman who does not appear in the play, but whose presence is felt. The music contains a languorous middle section for the tenor, before returning to the main motifs.

Arthur Bliss' *The Enchantress* (1951) for solo voice and orchestra is a lesser-known work that deserves more performances. A jilted woman Simaetha uses sorcery to charm her lover back. She prays to Circe and Medea, and Hecate arrives to grant her wishes. The music is dissonant and chromatic for her scenes of anger, but languid as she laments their separation. Bliss' sorceress is different to any of the witches that have been characterised in other songs and cantatas since she displays numerous contrasting moods.

It can be seen once more that a variety of representations are used for witches in the twentieth century. The evil hags are still present, a sorceress still has charms to trap a lover with, humour is present in the stereotypical witches and lastly, and possibly most importantly, a genuine figure of pathos emerged in the von Schillings' work. This suggests that a broader definition of the concept of witchcraft was being evolved throughout the music composed about it.

3.3.5 Conclusion to witchcraft in vocal/ choral music

[69] Double sopranos, altos, tenors and basses.

The presence of text has still allowed the obvious traits of some of the characters to be seen, but the lack of a stage setting has forced composers to rely on musical ideas without resorting to stage machinery or action. A variety of written sources have been used and a similar variety of musical forces have expressed them. The previously-mentioned varying interpretations of witches, sorceresses and witchcraft have maintained their popularity with some of the most highly regarded composers of Western music. One must therefore believe that the theme of witchcraft and paganism is worthy to be explored by such composers and that written sources were available for them. This is in contrast to the final section where no such literary texts are available.

3.4 Witchcraft in orchestral/ instrumental/ works

3.4.1 Introduction

The final section investigating references to witchcraft in instrumental music has obvious problems attached to it. For instance, titles such as 'Faust' or 'Macbeth' may or may not include the appropriate witches' scenes and unless the composer has written about the work or has included some sort of programme one is forced to speculate. However, in many examples no such confusion arises and the works can be included without any hesitation. As has been the practice in the previous sections, the works included only represent a selection of works either mentioning sections portraying witches or titles indicating them that are either generally available for further study or are felt to be worthy of mention for any number of possible reasons.[70]

3.4.2 17th- and 18th-century orchestral/ instrumental works

The instrumental works that have survived from the seventeenth century that can be identified with clear references to witches are very few in number and the links are often tenuous. Anonymous dances, referred to as *Witches' Dances* have appeared on disc, but the source of the music is often unidentified.[71] A lute solo by A. Holborne

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[70] For the same reasons as before the sections researching seventeenth and eighteenth century instrumental music will be placed together.

[71] For instance, ' Two Witches' Dances' in *Shakespeare's Music* (Delos DE 1003).

called *The Fairy Round* consists of a galliard in a lively major key with no further details provided.[72]

In the eighteenth century S. Arnold wrote *Eight Entr'actes* (1778) to *Macbeth* as orchestral pieces based on Scottish folksongs, but most of his works have not survived and his works' musical content has been described as 'often abysmal.'[73] The other eighteenth-century example is by the well-respected composer J. Haydn, but its title is hardly appropriate. His *String Quartet in D minor, op. 76, no. 2, Hob. III: 76. 'The Fifths'* contains a minuet that is traditionally referred to as the *Hexenmenuett*. The quartet is referred to as the 'fifths' because of a descending motif of the first violin in fifths, but one has to use considerable artistic license to explain why the minuet should receive its title of 'witch'. Possible clues might be the use of the minor key and relatively low pitches being used, but it lacks dissonance, awkward leaps or angular rhythms that have been prevalent in other works. The two lower strings imitate the two upper instruments in contrast, but the trio moves into the tonic major key, as was the common procedure at the time, and bears no relationship at all to any dark moods. One can surmise that either a publisher wanted to attract a memorable title to sell further copies of the work or that Haydn himself, who was known for his joyful sense of humour, attached the title as a joke!

Therefore, it can be seen that purely instrumental music representing witchcraft was almost entirely absent from the seventeenth and eighteenth centuries. This might be explained by the domination of stage works and that instrumental music and certainly orchestral music was only just starting to appear in the public domain. This situation was to change in the following century.

3.4.3 19th-century orchestral/ instrumental works

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[72] The compact disc is called *Lute music for Witches and Alchemists* (SK 60767). The lute soloist is Lutz Kirchof who provides notes speaking of witchcraft including: "Witches (a term that originally was applied to women possessed of wisdom and versed in both the medicinal and herbal arts) also used music for medicinal purposes". He goes on to describe a painting by De Lancre where a central figure is playing a lute as his justification. These comments and conclusion are totally without justification. For information on the contemporary lutenist John Dowland that includes references to the English magician/ scholar John Dee and the Hermetic philosophy of Cornelius Agrippa see A. Rooley 'New Light on John Dowland's songs of darkness' *Early Music* (January 1983) 6-21.

[73] R. Fiske, *New Grove Dictionary of Music and Musicians*, ed. S. Sadie, vol. I (London: Macmillan, 1980), 617

The nineteenth century was the time when the orchestra was expanded both in size and the types of music written for it. It was the symphonic age and new instruments were devised and new harmony was created for them. The spirit of revolution was not only found in political activities, but also in musical performances. In particular composers in France and Eastern Europe wrote orchestral music that highlighted witchcraft and sorcery.

One of the most famous works that introduces one to the world of the witches' sabbath is Berlioz' *Symphonie Fantastique* (1830), the fifth movement of which is the *Songe d'une nuit du Sabbat*. It was probably originally written for a *Faust* ballet, but he finally produced his programme for the work encompassing an opium-inspired dream.[74] This in itself was a bold move since composers did not provide pictorial indications to their musical material. His programme was originally simply going to consist of a night of revelry, but Berlioz' infatuation and jealousy at the activities of his beloved Harriet Smithson (an Irish actress) caused him to turn her into a witch at the centre of a demonic orgy:

> He sees himself at a Witches' Sabbath surrounded by a fearful crowd of spectres, sorcerers, and monsters of every kind, united for his burial. Unearthly sounds, groans, shrieks of laughter, distant cries, to which others seem to respond. The melody of his beloved is heard, but it has lost its character of nobility and reserve. Instead, it is now an ignoble dance tune, trivial and grotesque. It is She who comes to the Sabbath! A shout of joy greets her arrival. She joins the diabolical orgy. The funeral knell, burlesque of the Dies Irae. Dance of the Witches. The dance and the Dies Irae combined.[75]

The opening has shimmering strings in eight parts and ominous bass instruments. The flapping of wings are suggested as if the witches are flying to the ceremony. The drums represent horses and other activity. The main motif of the whole symphony (referred to as the *idée fixe*) that suggests his beloved, is distorted on a shrill clarinet and by orchestral interruptions of the phrasing. Mayhem breaks out in the orchestral music as the great witch (referred to as a whore) arrives. A sudden hush allows the bass instruments to prepare the listener for bells and the Gregorian 'Dies irae' chant that is debased by bass brass instruments, woodwind and pizzicato strings. A wild fugal dance starts up with violent syncopation in the strings that use col legno (using

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[74] A recent translation of de Quincey's *Confessions of an Opium-Eater* had been made by A. de Musset.

[75] H. Berlioz translated in A. Hopkins, *The Concertgoer's Companion*, vol. I (London: Westbridge Books, 1984), 116.

the wood of the bow) effects and trills that are combined with the 'Dies irae' in the wind instruments. A massive final cadence completes the work. The music inspires associations of the orgiastic and demonic activities that were alleged in the mainly Continental illustrations of the sixteenth and seventeenth centuries.

This movement and Mussorgsky's *Night on a bare mountain* are the two works probably more than many others that have painted in people's minds the imagined pictures of the witches' sabbaths. However, for somewhat different interpretations of sorcery and the supernatural one might mention two other French composers, namely P. Dukas and C. Saint-Saëns. Dukas wrote *The Sorcerer's Apprentice* (1897) in a humorous vein that has been expressed visually in the Walt Disney film *Fantasia*. It is not meant to be interpreted as a serious representation of sorcery, but it shares some musical devices with serious works from the period. The opening of repeated tremolo strings, chromaticism, frantic activity, sudden silences and loud chords for brass and percussion remind one of the witches' sabbaths of Berlioz and others. It could be reasoned that Saint-Saëns' *The Dance Macabre* (1873) should not be included since it does not contain references to witchcraft or sorcery. However, a similar argument to the inclusion of Weber's *Der Freischütz* might be used since the *Dance Macabre's* theme of Death playing the fiddle in a church yard with skeletons arising from their graves is obviously steeped in supernatural activity that is often represented in musically similar ways such as harsh discords and angular rhythmic complexities. The work was originally a song setting of a poem by H. Cazalis, but it was re-written for orchestra after an unpopular reception. The main theme contains sustained strings with emphasis on the bass, tritones, brass interjections and the xylophone for the rattling of bones. The distinctive solo violin sound is achieved by tuning the 'E' string down a semitone. F. Liszt also arranged the music and it was this version that influenced Mussorgsky when he started work on the *Night on a bare mountain*.

The two works that are generally felt to epitomise the witches' sabbath and the evil hag are Mussorgsky's *Night on a bare mountain* (1867) and *The Hut on fowl's legs (Baba Yaga)* from *Pictures from an exhibition* (1874). *Pictures from an exhibition* was originally written for piano, but orchestrated by Ravel in 1922. Mussorgsky wrote at length about the various interpretations that he investigated for the *Night on a bare mountain* and he envisaged subterranean sounds and spirits with the demonic

Chernobog being glorified in a black mass, the orgy only being disrupted by the sound of a far off bell heralding a new day and the dispersal of the witches and demons.[76] Rimsky-Korsakov considered the work crude in many ways and therefore revised it in 1886. It is this version that is usually heard in the concert-hall and despite his revisions it still portrays a sense of infernal pandemonium with its swooping strings, manic crescendos and brass discords, serenity only returning as the bell is heard. The music's popularity received its greatest impetus after Walt Disney used it in his film *Fantasia*.

Mussorgsky's other portrait of witchcraft is based on T. Hartmann's picture of a clock representing a witch's hut on fowl's legs. He imagined her flying through the air seated on a mortar and grinding up human bones with a pestle. The work was originally written for piano as part of a collection of ten pictures plus a connecting 'promenade'. The music is ferocious and chromatic with jagged rhythms and an explosive melody made all the more effective by a relatively quieter middle section. The orchestration by Ravel makes effective use of the orchestra, notably strings with brass interjections and has allowed the work to be heard by a greater number of people.

Mussorgsky's fellow citizen P. Tchaikovsky treated the theme in some ways differently with his *Manfred Symphony* (1876). It is based on four tableaux from Byron and because it is the only symphony not to be referred to by number it is often thought of as a symphonic poem. A programme was attached to the work that includes a supernatural entity appearing referred to as the 'Fairy of the Alps' that was often referred to as 'The Witch of the Mountain' as well as Bacchanal activity and the evocation of the ghost of Astarte. The music, like the main character Manfred himself, is taken through many moods. For the orgy scene there are frantic strings and loud brass interjections and the use of a large-scale orchestra and organ. The music lacks the dissonance of some composers in treating the supernatural elements and even contains chorale-like passages for Manfred's death at the end of the work.

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[76] Letters to Rimsky-Korsakov and V. V. Nikolsky in G. Abraham, *Night on a bare mountain* (Eulenberg miniature score, 6125), II-V.

The Czech composer A. Dvorak explored the subject with two contrasting works in terms of interpretation and orchestration. *The noon day witch* (1896) is a symphonic poem that tells the story of a mother who threatens her child with a witch who only works between eleven and twelve noon. The witch is summoned by the mother's idle remark and demands the child. When the father arrives home for his lunch he finds his wife unconscious with the dead child in her arms. Despite a gentle pastoral opening firstly the wind instruments and then the punctuation of dark sounds from the bass strings suggest that sinister events are to be witnessed. Sudden brass accents and the use of silence leads to the death of the child and a rather strange conclusion with loud cadences more appropriate for a 'Romantic' symphony than to express the despair of a father finding his wife unconscious with their dead child in her arms.

Dvorak's other work about a witch is the piano piece, *The Witches' Sabbath*, for four hands (1884). The third *tableau* of the group is called *The Witches' Sabbath* and it is very unlike any other similarly entitled work. It consists of a lively dance in the major key that is almost waltz-like in its overall feel. A middle section changes to the more traditional minor key, but the major key heralds the return of the opening music. The work ends contemplatively, but still sprightly.

Considering the strength of German orchestral music in the nineteenth century one might have expected a larger number of works presenting the witchcraft theme, but this is not the case. Apart from a *Faust* overture (1855) by Wagner that was originally the first movement of a symphony in 1839-40, I could find only one other purely instrumental work, namely Mendelssohn's *Hexenlied* for violin and piano (date not known). It opens with repeated notes in a similar style to F. Schubert's song the *Erl King* prior to the entry of the violin in the minor key. There are crescendos and further repeated notes from the piano, but the work is otherwise uneventful.

Thus it can be seen that two composers dominated nineteenth-century orchestral and instrumental interpretations of witchcraft, namely Berlioz and Mussorgsky, both of whom were known for their expansion of orchestral techniques and interest in 'fantastic' subjects. It is notable that Britain is absent from this section. Apart from an overture to *Macbeth* (1888) by Sullivan that does not specify whether any parts

included the witches' scenes, no other examples could be found that warranted inclusion.

3.4.4 20th-century orchestral/ instrumental works

Twentieth-century orchestral and instrumental music similarly to the other twentieth-century sections, has seen a great deal of change from the 'Romantic' start to its minimalist and broad horizoned conclusion. The start of the century produced impressionistic works such as Debussy's *Danse sacrée et profane* (1904) for harp and strings, that contains a 'profane' dance that is concordant and since it is unlike any witches' dances previously encountered, it probably was not intended as such. However, the Russian composer Lyadov's *Baba Yaga* subtitled *Picture from a Russian folk-tale* from the same year, uses the more characteristic effects from a full orchestra with tremolando strings, jagged rhythms and brass interjections to portray the witch's propulsion around her yard on a magic mortar, pestle and broomstick. A somewhat different image is achieved by A. Scriabin using the solo piano for his sonata *Messe noir* (1913) that was conceived as a diabolical counterpart to his seventh sonata *Messe blanche*. It uses discordant harmony and repeated notes leading to a savage march.

The final work to be mentioned by a Russian composer projected the spirit of paganism in ways that might be said to transcend the narrow and biased confines of stereotypical witchcraft. The ballet *The Rite of Spring* by I. Stravinsky received its first performance at the Théâtre de Champs Elysées in Paris in 1913 and it caused an uproar. It is discussed here to maintain the musicological consistency of the chapter even though it could be seen to need separate debate. It consists of a vision of pagan Russian fertility rites concluding with the victim's sacrificial dance to death to propitiate Nature. The work is in two parts: 'The Adoration of the Earth' and 'The Sacrifice'. The latter section contains such episodes as 'The Evocation of the Ancestors', 'The Rites of the Ancestors' and 'The Sacrificial Dance'. Stravinsky felt he was the vessel through which the music manifested itself and he has provided his own thought processes concerning the ballet:

> I had a fleeting vision which came to me as a complete surprise. I saw in

> imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of spring.[77]

Musically the large orchestra uses most of the devices and harmonic, melodic and rhythmic elements that have been discovered in many previous works. Harsh discords combining chords a semitone apart often disguise some of the Lithuanian folksong origins of the work. The specified dances, including a round dance ('Horovod') provide the most commonly encountered features of jagged rhythms, sudden brass interjections, bass punctuation and the use of silence balanced with heavily scored fortissimo chords. The raw power of Nature is dramatically displayed in this important work and its influence can be seen in works such as *Carmina Burana* by C. Orff and composers of twentieth-century film music in particular.

A German tradition of interpreting scenes of witchcraft and paganism has not been well represented in the twentieth century despite the importance of such composers as Gustav Mahler. The nearest he came to depicting a witches' sabbath is the D minor 'scherzo' that is marked 'Schattenhaft' and lies between two 'Nachtmusik' movements in his seventh symphony. The music is discordant and uses large melodic intervals and shrill orchestration to convey exaggerated movement. This is further achieved by combining a waltz and ländler together with violent pizzicato strings, glissandi and further melodic fragmentation.[78]

The only other German work to be mentioned is the fourth sketch called *The Witches' Sabbath* from *Goyana. Four Sketches* (1960) for solo piano, percussion and string orchestra by F. Waxman. It is based on the theme by Scarlatti *die Katzen Fuga* and is a tarantella in genre. The previous sketches are atmospheric, lively and ghostly in turn before the varied material of this sketch. It strives to paint a musical picture of a group of witches seated around a giant demon-goat. The piano begins with slow arpeggios in the bass, followed by repeated xylophone notes. The strings enter with frantic *Dance-macabre* and *Rite of Spring*-like music after a chromatic bass run in the piano that has more than a hint of parody about it. This can also be sensed in some of the following British orchestral works.

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[77] M. Druskin quoting Stravinsky, trans. M. Cooper of *Chronicle of my life* in *Igor Stravinsky* (Cambridge: CUP, 1983), 39.

[78] The BBC *Music Guide* on Mahler by P. Barford does not mention any witchcraft connection at all

The composer G. Bantok was very interested in paganism and witchcraft material,[79] but many of his compositions have not been published. His *Pagan Symphony* (1928) is more influenced by classical Arcadia and Victorian concepts of idealistic pagan times, since he lived during urban industrial times, than on neo-paganism or witchcraft. His influences were Horace's *Odes* and especially *Ode XIX*.[80] Bantok's *The Witch of Atlas* (1902), a tone poem, contains forty-four lines from the six hundred and seventy-two lines of Shelley's poem of the same name. It concentrates on the witch's seductive beauty and sensuousness and is directly related to the poem via identification marks in the musical score.[81] J. Ireland's tone poem *The Forgotten Rite* (1913) displays similar preferences to some of Bantok's pagan ideals using evocative horn writing marked 'poco lento e mistico' (a little slow and mysterious) to hint at the occult forces of nature.

M. Arnold takes an altogether more robust interpretation in his overture *Tam o' Shanter* (1955) following the story of R. Burns.[82] After a pastoral opening one is presented with a great array of orchestral devices to interpret the stormy night, coven of witches and devil's appearance. Wailing trumpets, tremolando strings, sudden interjections, prominent percussion and bass strings, a parody of a Highland fling with bagpipe-like drone accompaniment all add up to produce an exciting experience that is truly in the ironic vein of the original melodramatic poem. This could not be in greater contrast to the extremely serious work by the Scottish composer J. MacMillan, *The Confession of Isobel Gowdie* (1990). It is a unique example of a trial being represented in orchestral music and reflects the changing attitudes towards the activities and fates of the many women who were executed for witchcraft activities. The work concerns the trial and death of the Scottish witch Isobel Gowdie and he uses the orchestra starting with a nebulous woodwind sound after which a dense texture of string writing unfolds. He incorporates a number of melodic quotes into the music, including the Scottish ballad *The Cruel Mother*, Gregorian chant and Gaelic psalmody.[83] Influences can be discerned from Stravinsky for some of the violent

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(London: BBC, 1970).

[79] See Appendix 1 for several of his works.

[80] See M. Hurd for a detailed analysis in the sleeve notes to *The Pagan Symphony* (Hyperion CDA66630).

[81] Ibid.

[82] See *Burn's* [sic] *Poetical Works* (London: Frederick Warne and Co., n.d.).

[83] A detailed analysis is given by Eckhard von den Hoogen in the sleevenotes to *The Confession of Isobel Gowdie* (Koch Schwan, CD 3-1050-2).

writing and Barber or Gorecki for the use of sustained strings. The work is very powerful in directing the listener's thoughts towards the brutality of the witch trials especially in Scotland:

> This orchestral work makes a powerful and emotional statement out of the brutalities and prejudices that were part and parcel of the witch-hunt, hammering out its central repeated chords with uncompromising musical assurance, and evoking an explosive response at its première.[84]

A final work to be mentioned before leaving the British composers is *Walpurgis Night* (1998) by I. Ballamy. It is a modern chamber work scored for piano and saxophone and contrasts quiet moments with frenzied activity using dissonance and chromaticism. It is appropriate to comment that the subject of the witches' sabbath is still inspiring composers to write imaginative music to interpret it, but that witchcraft in a broader sense is receiving a wide variety of portrayals.

An American tradition of orchestral and instrumental music was relatively late in starting and the initial influences came from Europe. E. MacDowell was praised by Liszt and wrote *Hexentanz, opus 17* using many of his techniques, namely very fast scales and trills contrasted with more contemplative music.[85] More expansive techniques were used by C. Ives who wrote *Hallowe'en* (1906) for string quartet and piano.[86] However, S. Barber was a leading composer, albeit using mainly 'Romantic' techniques and orchestration, who wrote the ballet music to *Medea* and notably followed this up with a separate orchestral work *Medea's meditation and Dance of vengeance* (1948). The work traces Medea's emotions through the music from her mysterious aspects and anguish into eventual frenzy. The orchestra and prominent piano use mainly diatonic harmony with resolved discords and the influence of *The Rite of Spring* can be heard in the rhythmic angularities.

The final work to be mentioned in the twentieth-century section has similarities with Barber's *Medea* only in so far as it was also originally planned as a ballet and then revised as an orchestral suite.

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[84] J. Purser, *Scotland's Music* (Edinburgh: Mainstream Publishing Company,1992), 274.
[85] Apart from one recording (*Virgin* 7243 5 61498 2 3) I have not been able to find out any other information about this work. Furthermore, there are no sleeve notes.
[86] This is similarly true of this work that does not seem even to have been recorded!

El amor brujo (*The Love of the Wizard*) (1915) composed by M. de Falla has also been called *Wedded by Witchcraft* and *The Demon Lover*. The work does not contain witchcraft as such, but an evil spirit that haunts a gypsy girl. The thirteen sections contain such titles as 'The Magic Circle', 'Midnight Witchcraft' and 'Ritual Fire Dance'. The music is very heavily influenced by national idioms of Spanish dance with lavish orchestration, but very little terror is evoked.

Thus, the twentieth century orchestral and instrumental music using the themes of witchcraft and paganism have produced a wide variety of works and forms that have ranged from brief chamber works using unusual combinations, such as piano and saxophone, to grand works with a large orchestra representing the very essence of nature itself.

3.4.5 Conclusion to orchestral/ instrumental music

It was anticipated that this section would contain what would be, in some ways, the most interesting works because of a general lack of texts to highlight specific characters or scenes. Within the confines of the stylistic characteristics of each period of music there have been notable features that have arisen that would seem to be particularly appropriate for the orchestral and instrumental portrayal of paganism and witchcraft. Of course, this cannot be applied all of the time to all of the pieces, but I believe enough examples have been given to provide evidence of a prevalence of dissonant harmony, jagged rhythms, sudden brass interjections, moments of silence, tremolando strings, minor keys and fast tempos. There have been fewer examples of the sensuous sorceress in orchestral and instrumental music than was found in opera. On the other hand the hag-like witches have been exceptionally well represented in works by Berlioz and Mussorgsky; the power of Nature can be felt in Stravinsky's *The Rite of Spring*; and the brutality of the witch trials in MacMillan's *The Confession of Isobel Gowdie*. The absence of words has not proved counter-productive in inspiring composers to write some of their finest music for this theme.

3.5 The music to *The Wicker Man*

It may seem to be a strange place in the thesis to consider *The Wicker Man* but I am

placing it here for musicological reasons in so far as its music embraces the categories of classical music previously investigated, notably vocal and instrumental genres. It contains music that is associated with pagan and Wiccan ideals, and further to this it was quoted as being used in at least one coven at certain celebrations.[87] The film was originally released by British Lion in 1973 and is available in three slightly different versions according to the director's cuts. The plot and notably the music are mainly the same. The film was written by Anthony Shaffer and directed by Robin Hardy and starred Edward Woodward (Howie), Christopher Lee (Lord Summerisle) and Britt Ekland (Willow) in leading roles. The full version released in the U.S. is referred to in this study since it contains most of the footage obtainable.

The story consists of a devout Christian policeman (Howie) being tricked into investigating the bogus disappearance of a young girl (Rowan) on an island off the coast of Scotland that is governed by a local lord. The inhabitants of the island practise a pagan religion and, unknown to the policeman, require him as a human sacrifice for the return of the fruitfulness of their harvest. He witnesses many pagan practices and becomes convinced that the girl has been murdered or is about to be. He resists the sexual temptations offered him by the innkeeper's daughter (Willow) and therefore retains his virginity, a further necessity for his eventual demise. In the final scenes, disguised as Punch the perfect fool, he is trapped on the coastline where there is no escape for him. Under the direction of the lord of the island (Lord Summerisle) he is washed and baptised before being burnt to death in a giant wicker effigy of a man.[88]

The American composer and arranger Paul Giovanni, who died in the late 1970s, wrote the music, and it was his only film score. The press material prepared by the American distributors in 1977 described the music as follows:

> The music for *The Wicker Man* is based heavily on actual songs and music that are part of the folk tradition of Scotland. Giovanni attempted to prepare music that would sound like a small, town band might have orchestrated for themselves, and thus, be able to play. There was an attempt on his part not to write traditional film mood music. Some of the songs are re-writings of

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[87] See chapter four.

[88] It is sadly beyond the remit of this study to comment at length about the multiple references to present day paganism that can be found in the film, but with the obvious exception of the final human (and animal) sacrifices, there is much to recommend it for the further study of nature-based religions.

> existing songs, to make them more specific to the subject matter, in one instance combining three old lyrics into one with some editing. The title song 'Cornrigs and Barleyrigs' is a piece of Gaelic mouth music, on one of Robert Burn's [sic] 'songs' set to music. ['The Rigs of Barley', Burns, 256][89]

The original soundtrack music and effects (forty-two minutes and forty-seven seconds) was released on CD in the 1970s with twenty seven tracks, but the track 'Gently Johnny' was omitted since it did not appear on the version of the film the music was copied from.[90] It was originally recorded at Shepperton studios, but some tracks had to be re-recorded because of poor quality. Giovanni states that this actually enhanced the wind band scene at the May Day procession since a polished performance by members of the London Symphony Orchestra would not have been in keeping with the amateur nature of the supposed village band.[91] For the public house scenes involving music, students from the Royal College of Music were hired and given authentic folk instruments to play.

The film opens as a seaplane flown by the police sergeant prepares to land beside the mainland close to his station and there is a brief music fragment of a drone with reed pipe. He is informed that a letter has been received concerning a missing girl. A scene in a church with hymn singing shows Howie as a pillar of the Church community as he gives a reading and receives communion. On board his plane again he approaches an island to a Celtic sounding drone and sung duo that enhances the visual scenery. As the plane lands the music changes to 'Corn Rigs and Barley Rigs' (hereafter 'Corn Rigs') a lively folksong. After a brief conversation with the harbourmaster and some local men, Howie sets off for the post office to interview the missing girl's mother, to the accompaniment of the same music. Apart from the sexual innuendo in the words to the song there is no hint from the music that Howie is going to face so much adversity during his time on the island.

In the pub (The Green Man) the music is of a very different nature, consisting of the re-working of an eighteenth century Public Harlot ballad 'The Landlord's Daughter'.[92] It is a jolly, waltzing song with lewd words referring to the sexual act and is sung by

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[89] A. Brown, *Inside The Wicker Man* (London: Sidgwick & Jackson, 2000), 34-35.
[90] On Trunk 5 030094 021624. A new re-mastered version was released in October 2002 by Silva Screen Records Ltd. FilmCD 330. It includes all the music but lacks the 'roughness' of the original.
[91] Brown, 2000.
[92] A song with words containing numerous sexual innuendi.

various men in varying states of intoxication and accompanied on acoustic instruments (concertina, violin, guitar, recorder and small drum). Howie breaks up the activity and shows a photograph of the allegedly missing girl whereupon the music changes back to 'Corn Rigs', but at a slower tempo. For both his walk outside where couples are openly copulating and back in the pub where the landlord's daughter (Willow) is helping a teenage boy to lose his virginity, the music played is 'Gently Johnny'. This languorous ballad is heard in the background played on a solo clarinet with flutes and recorders providing an arpeggiated accompaniment. Back in the bar it is sung by the composer (Paul Giovanni) and accompanied by a small chorus of voices and solo guitar. This helps to encourage the listener to view sex within the film as both a pleasurable and almost mystical act in contrast to Howie's belief that it should be saved for after marriage and according to the dictates of the Church.

The next day sees a group of young boys dancing around a maypole. They sing a lively song 'In the woods there grew a tree' that describes the reproduction system in a natural manner. They are accompanied by jew's harp, guitar, violin and recorders and in the nearby school house the girls beat on their desks to add the percussion. There is a very innocent and joyful feel to the scene that Howie finds unacceptable especially after his visit to the school. His visit to a graveyard is accompanied by descending scales, flutes, trumpet, recorders and harp to suggest a 'spooky' scenario. It is a Christian graveyard that has been allowed to fall into decay. However, the mood changes once again as he visits the Lord of Summerisle. He passes by a group of naked girls leaping and dancing to a lively folksong 'Make the baby grow' that is accompanied by recorders and flutes and returns the mood to one of joy at the growth of life in pregnancy. The Lord and Howie's conversation does not receive a musical accompaniment, but contains one important line by the former: "To reverence the music, and the drama, and the rituals of the old gods. To love nature and to fear it". Many pagans wholeheartedly agree with that statement.

After Howie exhumes what he believes to be the grave of the missing girl only to find a dead hare in it, he returns to the castle, but finds the Lord and the school mistress drunk and singing a bawdy song accompanied by the Lord himself at the piano. Curiously the opening image is one of a harmonium – a keyboard instrument driven by air and similar to an organ – and not the piano being played. After breaking into the

chemist's to find further evidence, he returns to the Green Man and goes to bed. This is the setting for one of the most famous scenes in the film where Willow, who is naked, tries to seduce him from the adjacent room by singing a sensuous song and beating in time on the walls and other parts of the room in a hypnotic manner. Guitar, tremolo strings and drum set the pulse as Willow dances around her room singing what is usually referred to as the 'Say how do' song (or 'Willow's song'), since it does not have a name as such. It is the longest single musical track in the film being just over four minutes in duration. It's slow tempo and delightful sustained melody are enhanced with gentle syncopations and modulations from major to minor keys that produce an effect of seductiveness but also innocence. It might be felt that the initially swaying and finally gyrating body of Willow produces this sensation. I therefore tried a simple experiment with a class of musicians and recorded their impressions. Without naming the source of the music or providing any information about it I played the track several times to them. Nobody remembered having ever heard the piece before. Their comments were varied but all positive and included such statements as: "...it is gentle, beautiful and rather sad"; "...is it to accompany some sort of nature-based ritual?" and "...I think it could have a trance quality if it was played in an appropriate setting". I took these comments to be an endorsement of the song's place in the film.

For the May Day celebrations various types of music and effects are used. A brass band is heard when Howie is in the library and metal strings are plucked slowly and electronically distorted to produce a menacing sound as some animal-masked people appear at the quayside. As the festivities are prepared and during his search for Rowan (the missing girl) there are jigs and lively music accompanied by violin, bassoon and recorders as well as tremolo strings and guitar. A jig version of 'Baa, Baa Black Sheep' is given a humorous rendition and in contrast a slow eerie tune is played on strings and recorders when a magical 'hand of glory' is placed beside Howie's bed. The procession takes the form of a pavane (a stately dance) based on the traditional song *Willy o' Winsbury* with a slow drum beat and accompanied by a wind band. At a moment of halt six swords form a six-pointed star and each member of the procession has to place their head within it and risk being beheaded. Ironically the music performed is *Oranges and Lemons* played on bagpipes and strings.

Howie's demise is fast approaching as he attempts to flee with Rowan through some caves to the rather incongruous sounds of the electric guitar that Giovanni was forced to include against his wishes to give the score a 'modern' feel. His preparation for sacrifice consists of a motif of descending scales on a zither and surreal voice effects that lead to his final incarceration in the giant wicker man. As Howie sings 'The Lord's my shepherd' (new version) the group gather around the burning effigy singing the canon 'Sumer is icumen in' to the accompaniment of wind band and bass drum. A heraldic voluntary for trumpets concludes the film.

Taken as a whole the musical score consists of mainly quite brief extracts. The shortest is a mere twenty three seconds and the longest only four minutes and four seconds. However, it is an integral part of the film, binding parts of it together and highlighting the overall pagan theme. With the exception of the inappropriate electric guitar music for the cave chase scene the music fits quite naturally into the plot. One can easily imagine both the bawdy music of the pub as well as the contemplative 'Gently Johnny' being performed in the locations suggested. There is great exuberance in the lively folk music around the maypole and for the fertility dance and the amateurish feel of a village band is perfectly presented in the 'Willy o' Winsbury' performance. Willow's song of seduction has already been both praised and appraised. The final combination of 'The Lord's my shepherd' sung by the heroic Howie and the chanting of 'Sumer is icumen in' by the assembled population is particularly striking. Many pagans believe that music is inseparable from their lives and rituals (see chapter four) and *The Wicker Man* would similarly be greatly impoverished without its musical score.

3.6 Conclusion

3.6.1 Introduction

A large number of works were omitted from this study because they were deemed to be unsuitable because of genre, i.e. not defined as classical music, or because the association with witchcraft or paganism in the broader sense, was somewhat tenuous i.e. not containing generally recognisable representative attributes. The criteria by

which I chose the works as suitable included titles that included direct references to witchcraft or sorcery and works that contained scenes of that nature not specified in the titles. Over five hundred works were discovered to be suitable for inclusion.[93] The dividing of the genres into operatic, vocal/ choral, and orchestral/ instrumental examples facilitated the discovery of musical ideas and characteristics applying to the aspects of witchcraft included. Furthermore, the personalities and powers of the witches, sorceresses etc. were also discovered through the words and music that they performed. Obviously some aspects changed throughout the four hundred year period studied. For instance, the lavish stage spectacles and importance of dance was gradually replaced in the operatic examples with far more personality development and in the instrumental examples the greatly expanded orchestras of the nineteenth century allowed a greater variety of timbres and effects to be achieved.

3.6.2 Representations of witchcraft in opera

There were many examples taken from the operatic repertoire that developed the theme of witchcraft and paganism. Two distinct types appeared on the stage from the start of the operatic tradition in the seventeenth century, namely the hag-like witches and the more developed sorceresses who were usually given specific names such as Medea or Circe. The witches of Purcell followed Shakespeare's tradition, but with a certain amount of humour included. Dance music was very important for their roles and the music was discordant and rhythmically angular by the standards of the day. This type of group representation of witches was notably encountered again in Verdi's *Macbeth*. He used minor keys, tritones, brass interjections and a wild waltz for their music and this combination was not typical of his other works or characters. Wagner's representation of the three witches (or Norns) is in complete contrast since he provides them with majestic music and does not trivialise them.

The other times when witches were brought together was for the purpose of the black sabbath that usually took place on Walpurgis night. The many examples of operas on the 'Faust' theme often included such a scene as in Gounod's opera of the same name that used the ballet to provide the spectacle and there was also a Walpurgis scene in Puccini's *Le Villi*. Similar orgiastic revels take place in Wagner's *Tannhäuser*, but the

[93] See Appendix 1 for examples and the bibliography for further sources.

music is considerably more sensuous than frantic and diabolical in accordance with Venus' alluring charms.

The solitary witch was often represented as an evil hag who did not demand any sympathy, although Fata Morgana in Prokofiev's *Love for three oranges* is a farcical character. The witch was not named in Humperdinck's works, but appeared as Nairna in Glinka's *Russlan and Ludmilla* and Jezibaba in Dvorak's *Rusalka*. In these works the witches' music is awkward and unpredictable. Jezibaba in particular is accompanied by tremolando strings, sudden interjections, tritones, awkward leaps, use of the minor key, loud brass passages and an importance of the bass instruments. This music is very characteristic of the portrayal of witches in opera and is not usually found to represent other concepts unless there is a supernatural element to it.

It is difficult in some examples to differentiate between the classification of witches and sorceresses, but some traits can provide guidance. For instance, the sorceresses tend to be named in the text and often have a central role to play. Sometimes the score's list of personae actually specifies them as such or their mythological definitions are known. Purcell's 'Sorceress' was contrasted with the witches by her powerful music and place in the plot. Mozart's 'Queen of the Night' is another powerful sorceress with dramatic music. Medea and Circe were popular choices from the seventeenth century onwards and the former displayed a wide range of emotions and mood changes in the music to Cherubini's *Médée*. Handel introduced the enchantresses Armida and Alcina, the latter as a fully developed character with varied music according to her emotional state. Verdi also found inspiration with the characters Azucena and especially Ulrica whose music contained tritones and prominent bass instruments for her plotting. Although Wagner's Ortrud uses startling bass music and minor keys for her sorcery, his finest creation was Kundry who appeals to one's sense of pity as well as being at different times in the opera both evil and sexually alluring. This is similarly revealed in her accompanying music.

A few characters from opera do not fit neatly into any of these categories. For instance, Linda in S. Wagner's *Schwarzschwanenreich* is accused of witchcraft and murder and dies at the stake, but she commits no spells or sorcery and demands one's sympathy throughout. This is also true of the male wizards who are not usually as

important as their female counterparts. The cunning man Colas in Mozart's *Bastien und Bastienne* is a comical character whose spell-casting is not meant to be taken seriously in much the same way as J. Wellington Wells' in Sullivan's *The Sorcerer*. Zoroastro in Handel's *Orlando* and Dapertutto in Offenbach's *The Tales of Hoffmann* receive relatively little importance in their musical representations and even Mozart's Sarastro in *The Magic Flute* is mainly grand and majestic rather than displaying supernatural powers. Klingsor, in Wagner's *Parsifal* is an exceptional role being an evil sorcerer who is integral to the plot and has musically significant music.

Further exceptions were included that did not contain witches or sorceresses, but nevertheless were steeped in similar alleged activities. Hence, the importance of druids in, for instance, Bellini's *Norma*, voodoo in Delius' *Koanga* and the spell-casting scene in Weber's *Der Freischütz*. For a modern interpretation of paganism I felt it necessary to draw attention to Tippett's *The Midsummer Marriage* because of its insight into the mysteries of Nature and the film *The Wicker Man* was similarly highlighted as an example from the world of cinema.

Having scrutinised the music from many different works there are musical characteristics that have become evident throughout the repertoire and relative to the musical traditions of the periods concerned. This takes into account stylistic changes such as the lessening of the impact of dissonance in twentieth-century music and other features such as orchestration, colour and texture.

<u>Witchcraft and sorcery</u>

Melodic content:	awkward interval leaps, chromaticism
Harmonic content:	discords, especially the tritone, minor keys
Rhythmic content:	syncopated, dance music (witches only), use of silence
Instrumentation:	bass prominence, brass interjections, tremolando strings, percussion

Obviously these characteristics are not heard all the time for all the examples discussed and indeed when the sorceresses in particular are displaying their loving, gentle side, most of the above are absent. The composers then use their varied powers

of lyrical writing to achieve the effects desired. This is similarly true of the music in *The Midsummer Marriage* and *The Wicker Man* where the power of Nature is expressed in its many faceted ways.

The operas investigated provide evidence of the changing and contrasting images of women portrayed throughout the period researched. Increasingly they have shown depths of emotion that have removed them from the stereotypical evil hags to become 'real' women who have often been abused by a male dominated society especially when they have fallen in love. This can be seen, in particular, with the development of the character Medea who has, in operas increasingly throughout the centuries, been shown to have been a victim of her over zealous love for Jason. One can identify a depth of characterisation that reflects more concern with the explanation or understanding of women's feelings and motivation. This is particularly evident when it is portrayed through their relationships with others. In contrast the male sorcerers and wizards continue to receive scant attention with little or no character development and they have remained as aloof eccentrics sometimes involved with evil and on other occasions with the supernatural. The devils and demons have continued to not be given any depth of character since they remain symbols of evil rather than actual characters. The obvious exception is Mephistopheles who has always acted as the Devil's servant and interacted with other humans.

Although the attitudes to witchcraft have not changed dramatically in the works researched nevertheless the images of paganism that emerge in *The Midsummer Marriage* and *The Wicker Man* provides a startling contrast to the typical scenes of witchcraft previously encountered. A positive modern interpretation of paganism is presented without the evil overtones. Tippett uses themes of Jungian archetypes in his opera to stress not only the importance of Nature, but also the blending of male and female sexuality and emotion. *The Wicker Man* stresses the role of Nature as a pervading force that has to be propitiated at times by sacrifice, but the implication of evil is not present.

3.6.3 Representations of witchcraft in vocal/ choral music

Apart from examples that had already been discussed in chapter two there was a lack of musical settings to scrutinise. One fine exception was Purcell's *The Witch of Endor* that provided a sympathetic and lyrical character as the witch's role. Further examples maintained the use of fast strings, minor keys, discords and interjections that have become commonplace in representing scenes of witchcraft. The nineteenth century was more productive with several mainstream composers writing suitable works. These included Berlioz' *L'Enfance du Christ* with a frenzied dance scene for male soothsayers and traditional brass interjections and swooping strings in his *Faust* cantata. Mendelssohn's *Die Erste Walpurgisnacht* mainly avoided harshness, but his contemporary Schumann maintained the minor key, fast string playing and chromaticism in *Scenes from Goethe's Faust*. Songs by Brahms, Hatton and Stamford were somewhat unsubstantial and even caricatured the witch.

In the twentieth century Busoni continued the tradition of jagged rhythms and repeated notes in a declamatory style in *Hexenlied* but other composers treated the theme in different ways. Gibbs chose to parody in *The Witch*, Corigliano's *Song to the witch of the cloisters* was thoughtful and von Schilling's *Das Hexenlied* was full of pathos. Other composers, including Nyman and Heward, used the common interpretation with varying degrees of dissonance according to their own harmonic vocabulary. Overall there were varying interpretations evident with the frequently referred to attributes still prevailing.

Thus, there are similar trends to be found in vocal music as to the operas, but with fewer examples overall. The word 'witchcraft' still has a negative connotation, but the witches are increasingly treated positively and with increased emotional depth. Once again men are almost totally excluded apart from minor appearances and the enduring character Mephistopheles. Images of paganism tended towards the idealised realm of Arcadia without expanding its contemporary representations.

3.6.4 Representations of witchcraft in orchestral/ instrumental/ music

The problem of identifying witchcraft or paganism in works without a text or programme notes has been mentioned before. Apart from instrumental items included in stage works there were very few examples from the seventeenth century and

Haydn's *Hexenmenuett* could barely be included from the following century. The expansion of orchestral music and the spirit of revolution that was felt in the nineteenth century allowed composers to follow the dictates of their imaginations. The works by Berlioz and Mussorgsky have been used as examples for witchcraft, and in particular the black sabbath, ever since and have reinforced the use of tremolando strings, dissonance and interjecting brass instruments etc. as the instruments and devices to convey such activity. Other composers such as Dvorak and Tchaikovsky followed these ideas to varying extents.

In the twentieth century the tradition continued in Lyadov and Scriabin's works and even Mahler, in the seventh symphony, could arguably be said to be composing the music to a witches' sabbath. However, a contrast was found in the works of the British composers Bantok and Ireland who demonstrated the more idealistic and sensuous sides of paganism and witchcraft. Arnold's *Tam o' Shanter* uses the common orchestral devices, but in a parodying style, but this in turn can be contrasted with MacMillan's serious and powerful work *The Confession of Isobel Gowdie*. A similar diversity can be found in other twentieth-century works including American examples such as *Medea's Meditation and Dance of Vengeance* by Barber and the only Spanish example discovered *El amor brujo*. However, there is one work that has probably had a greater effect on twentieth century orchestral writing than any other, namely Stravinsky's *The Rite of Spring*. Although it does not concern witchcraft per se, it nevertheless portrays the pagan sense of nature in orchestral terms in a way that might be compared to Tippett's overview of the theme operatically in *The Midsummer Marriage*.

The portrayals of women and men in orchestral music are less precisely defined through the lack of texts. However, composers' own writings and the nature of the music itself allows one to realise that similarly to operas, vocal and choral works, the works encountered have continued the trends discovered before. As previously stated *The Rite of Spring* encourages a nature-based interpretation of paganism that is far removed from stereotypical witchcraft.

3.6.5 Discussion

The place of musical representations of witchcraft and paganism in music within the genres chosen has not been balanced in either historical or musical ways. The fact that an increasing number of examples have been found the closer to the present time one has come is not altogether surprising since a greater number of works would have survived and become accessible to study. However, a far greater number of interpretations have also been given to the theme in more modern times thus allowing composers a variety of definitions to be inspired by. The word itself 'witch' in the twenty first-century can still convey the idea of an evil old hag complete with broomstick attending a demonic black sabbath, but this idea can be treated both seriously and, more commonly, humorously. Furthermore, the pathos of the victims of the 'burning times' is now musically represented as an issue to demand our sorrow. The use of 'sorceress' can evoke from composers many interpretations including power and majesty as well as sensuality and sexual allure. Women like Medea have inspired composers to reveal the many complicated traits of her character as she feels rejection by her lover, anguish, anger and vengeance. Many psychological issues can be raised concerning the origin of her final evil acts and the composers seek to present these in musical terms. Paganism can still be viewed as a pre-Christian religion and some composers have chosen the druids to represent this concept, but other interpretations are presented. Some composers have written idealistic works imagining that the times of ancient Greece, and Athens in particular, were particularly peaceful and inspiring. In the twentieth century paganism has been re-investigated and its affinity with nature and polytheism has generally been stressed. This concept has been echoed in the music surrounding it thus placing it quite firmly in the context of the prevailing culture.

The balance within musical genres has been weighed on the side of opera despite, I would maintain for financial reasons, there being fewer operas written in contemporary times than previously. Opera appeals to both the visual and auditory senses and it better represents character. It is therefore more appealing to the general populace. One only has to think of the explosion of television usage, rather than listening to the radio, once it became generally available. Composers have been able to convey their feelings more directly with opera than with other forms. Probably the

most obvious example is Wagner who not only wrote the music and libretto to his works, but also was also directly involved with the staging and production. When suitable resources are available it is possible to stage works with considerable spectacle that enhances the power of the music. This was particularly evident in some operas that did not contain specific witchcraft scenes, but were very concerned with the theme generally, for instance *Der Freischütz*.

The musical characteristics of witchcraft are discussed elsewhere[94] and they can be found throughout the whole repertoire of music that seeks to interpret this theme. However, the stylised music curiously bears little relationship to the music that was either allegedly used in previous times for witchcraft activity or is used in contemporary witchcraft and paganism that will be discussed in the next chapter.

There have been four fairly distinct types of woman that have been personified within the music presented. These may be identified as participants of misrule in society, seductresses, victims demanding some sympathy, and nature-worshipping pagans. Th concept of negativity and the reversal of good in society and religion as displayed by witches can be seen in masques and at the alleged sabbaths.[95] These introduce women who have either been thought to have fornicated with the devil or have committed crimes against individuals with their spells and poisons. These characteristics have not been maintained in twenty first-century western culture. However, the seductress, or at least the idea of a witch being sexually attractive, has survived in the media with such people as 'Elvira' in the films of the same name, 'Morticia' in *The Addams Family* and a host of teenage personifications. A combination of twentieth-century political correctness, the rise of feminism and the American apologetic feelings for the Salem witch trials has drawn attention to the aspects of the witches being victims of persecution notably in the seventeenth century. The continued decline of the established Church and cynicism concerning some of their exploits, for instance wars and the accumulation of vast wealth at the expense of the poor, has further encouraged society to view such women with sympathy and feel regret at their inhumane treatment. There are even comparisons made between the treatment of the Jews by the

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[94] See, for instance, chapter two and four.
[95] For a detailed expansion of this theme see S. Clark, *Thinking with Demons* (Oxford: OUP, 1997).

Nazis in the Second World War and the witchcraft trials in Europe.[96] Finally, the neo-paganism and Wicca of the twentieth and now twenty-first century has provided a link with the bygone pagan ideals as they are interpreted contemporarily. The modern pagan women and witches are portrayed very positively with an emphasis on their affinity with nature and, if one accepts the previously mentioned works of Tippett and Giovanni, they have to be respected as at least the equal to their male counterparts.

In conclusion it could be argued that throughout the classical music repertoire enduring trends and changes mirror developments in the nature of the western society that provides its context. The concept of witchcraft has maintained a negative inference but it has been largely replaced in the twentieth century by nature-based paganism, that is similarly reflected in modern Wicca. For example, the ideas of satanic orgies have not been maintained except when referring back to distant times. The portrayal of the sorceress has become increasingly more complex. There are also examples of witches who have been treated with more depth and emotional substance. In contrast the men have been increasingly neglected as their role has been and largely still is subservient to the woman's role in witchcraft and paganism. Undertaking evil for evil's sake has been largely replaced by revenge for unrequited love or previous abuses and in the twentieth century positive images have secured one's support and sympathy. Love and sexual feelings play a very important role in the repertoire since they form a fundamental core of the human experience. They are also at the heart of modern paganism and Wiccan practices. Composers have also used humour either to diffuse emotions in over-dramatic scenes or to satirise the witches' actions. This could be viewed as providing evidence for the enduring conflict of emotional response to the awareness of practices in witchcraft. On the one hand there is fear of the potential power of the supernatural as expressed in witchcraft, whilst on the other an uncomfortable respect for it. These mixed reactions and portrayals are indicative of the diversity of views of witchcraft and paganism in all its representations.

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[96] See H. R. Trevor Roper, *The European Witch-Craze* (Middlesex: Penguin, 1984) for comparisons between the persecution of Jews and witches.

CHAPTER 4

MUSIC AND PAGANISM AT THE START OF THE 21ST CENTURY

4.1 Introduction

Few academics have written on this subject and none in quantity, but Joscelyn Godwin, Tanya Luhrmann and Karen Ralls-Macleod can be included as having made some contributions. Joscelyn Godwin (Professor of Music at Colgate University in New York State) has written several books exploring music in both magical and spiritual terms within the Church and folklore. Although he does not study paganism and music as such, he nevertheless provides incites into music's place within ritual. Tanya Luhrmann conducted research into ritual magic in England whilst holding a Research Fellowship at Christ's College, Cambridge, but she only makes fleeting references to the music encountered. It does not even warrant a place in the index. Karen Ralls-Macleod has written in some detail about Celtic music in what she calls the 'Otherworld' and her work embraces paganism generally. There is a dearth of Pagan studies in the British university system which presents would-be researchers with a serious problem. In a cross-disciplinary thesis such as this, the different approaches of musicology and history are encountered whereby one seeks to apply the techniques of musicology to a history of images of witchcraft and paganism in musical works. A Department of Music would have been a more natural home for it, but the most prominent academic willing to undertake the supervision was a historian, hence the Historical Studies Department. I do not know of any musicologists who are working in this area of study.

Further to these academics there are several clever, well-read and erudite writers who deserve to be treated as possessing some authority on the subject in varying degrees of quantity. These include, David Tame, Stewart and Janet Farrar, and Robert J. Stewart.[1] David Tame has made a lifelong study of music's unknown influences

[1] See bibliography for details of these and other authors mentioned in the text.

within different cultures including its place in ritual. The Farrars are prolific writers in the field of witchcraft and their works mention music used in some of their ceremonies. Robert J. Stewart has written in detail about the place of paganism within the folksong tradition. These authors and others have contributed to the data that I have investigated for this study.

I wanted to obtain contemporary information about the use of music in pagan/ Wiccan ritual and culture. To this end I devised a questionnaire (see Appendix 2) that I sent to two hundred and thirty practising pagans throughout the UK. In addition to this I posted four copies to interested pagans in the USA and Canada. Such a small sample poses obvious problems if it is taken as representative, but it is included as examples of some attitudes that Americans have expressed. People were contacted through the magazine *Pagan Dawn* and local newsletters throughout England. Furthermore, I also contacted my own friends and acquaintances within the religion. The questionnaire was based upon a similar example that I used when investigating Spiritualists' use of music in the 1990s and it was approved by the Koestler Parapsychology Unit at the University of Edinburgh.

The questionnaire attempted to find any common themes throughout pagan use of music and the effects it was claimed to have on participants before, during and after rituals. It brought together a considerable body of information in this field. A majority of the replies came from women which is in accordance with the numbers that follow paganism and especially Wicca. An address was desired for further contact and sometimes these were in email format that therefore did not provide evidence of geographical location. The majority of cases supplied a precise address giving an indication of the widespread numbers of pagans around the UK. Several people were contacted after having sent back the original questionnaire and they assisted with more information about their use of music.

Eighty-eight people returned the questionnaires during the first six months of the enquiry in varying amounts of detail.[2] The majority answered the questions on the

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[2] Further replies were received from four correspondents that did not change any general tendencies encountered.

sheets provided and added useful comments as appropriate. A minority either only answered a few questions or, at the other extreme, added extra sheets expounding their beliefs and knowledge. Many of the answers provided information that had obviously been well thought-out and, in the examples of group replies, indicated that the issues raised had indeed been discussed by the members of covens concerned.

(Reply no. 41 – excerpt):

> Music is psychologically important to our wellbeing. It also connects to the psyche and triggers raised levels of consciousness. Music is integral to magick [this spelling, indicating the notion of paranormal energy, is traditionally used in pagan circles to differentiate it from magic as performed by, for instance, a stage conjurer] because it weaves spells on the soul. The use of music is both complex and vital. It has different effects on individuals. I also use it for individual rituals, but it is much more energising when used to link an individual into group consciousness.

The questions were answered with varying degrees of explicit terminology undoubtedly according to the knowledge and vocabulary of the respondents. The following sections will expand upon this.

4.2 The Questionnaire

4.2.1 Individual and coven/ group answers

A question was asked to see if there were any differences between solitary practitioners and coven or group members in their use of music, and this was not apparent. There was a considerable amount of overlap in the answers since some coven members also held individual ceremonies (eighty four per cent stated this) and some hedgewitches (that is solo practitioners of Wicca) joined covens for occasional major celebrations (sixty four per cent). If one takes into account the views of coven members being expressed when an individual high priest or priestess actually filled in the form, then over one hundred pagans can be said to have commented on their music via the questionnaires. The attention to detail of individual respondents and group answers was similar in its very diversity!

Some contrasts were found in the terminology people used to describe their groups. Most used 'coven' or 'group' (eighty five per cent), but five percent of the references

were also made to each of a 'meditation group', a 'hearth' and 'groves'. The latter two referring to 'Northern' tradition paganism and 'Druidism' respectively. Partners often mentioned that they had written the answers together and individuals made it clear when they were answering on their group's behalf or without reference to other opinions. Some groups gave precise details about the participants. For instance, (Reply no. 50 – excerpt): 'A coven of 5 called the Hearth. Established 3½ years. 3 females, 2 males. Ages 28 years – 48 years.' This question received the most straightforward answers since its interpretation was limited. The respondents subjected the remaining questions to far more scrutiny.

4.2.2 The use of music before, during and/ or after ritual

The question asked whether music was used before, during and/ or after rituals. Replies were often very detailed concerning what types of music were used and exactly when they were used. The percentage of replies stating that they used music in one form or another were:[3]

- Music used before ritual: 60 per cent
- Music used during ritual: 89 per cent
- Music used after ritual: 64 per cent
- No music used at all: 3 per cent

In addition to the above replies, one answer did not specify whether music was used or not and another mentioned that it was a new group and intended to use music when 'off the ground'. One reply added that music was not used, but that it would be useful if it was!

The reasons given for music not being used were that it might act as a distraction from concentrating on the ritual being undertaken and in one instance because no one played an instrument. For outdoor rituals complications were mentioned of not having

[3] Throughout this study all percentages have been rounded up or down according to the nearest higher or lower number. Furthermore they often do not total 100 per cent because of the considerable overlap in the answers provided.

a power source and the problem of inclement weather damaging instruments. Intoning spoken words does not seem to have been included as a 'musical' experience whereas chanting songs was classed as 'music'. The music used before a ritual was mainly recorded[4] and was used exclusively to 'set the mood' and 'enhance the atmosphere'.

During the ritual many more factors were mentioned to justify and confirm the importance of using music. Some of the descriptive words used implied the same meaning. For example that the 'mood' or the 'atmosphere' was enhanced was mentioned in many of the replies. Words such as these are only useful when given more specific information as to how the mood was enhanced. In some cases help was provided by the music being identified, but at other times the word 'appropriate' was used to describe music to improve the ritual.

(Reply no. 37 – excerpt):

> The choice is based on the people present agreeing on it being appropriate for that day. Each individual may have their own personal reasons for their likes and dislikes on that day…

When music was played or listened to after the ritual all the replies that used music mentioned its role as providing 'fun', 'relaxation' or entertainment. Dance music was also quoted in this category as well as during rituals.[5]

Numerous examples from recently published literature also commented on music being used at pagan gatherings and rituals. For instance:

> The most important use of song is in ritual, the predominant Pagan form of worship and the central art-form of the movement…Some covens have songs or chants for opening and closing the circle, for calling the quarters [invoking the 'spirits' of the four cardinal points of a circle representing the so-called elements earth, air, fire and water], or for invoking the deities…Pagans also use songs as raw materials for spells and rituals.[6]

> If you have musicians in your coven, live musical backing to rituals, including spell-working, can be very helpful in setting and maintaining the atmosphere. But every group should build up a collection of recorded music for Circle work…For the concentrated building-up of power required in spell-working,

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[4] See 4.2.5.2 for further details.
[5] See 4.2.5.2 and 4.2.10 for further details.
[6] S. Magliocco and H. Tannen, 'The Real Old-Time Religion. Towards an Aesthetics of neo-Pagan Song', *The Journal of the Folklore Studies Association of Canada 20, i* (1998), 175-201.

> strongly rhythmic music can be effective – particularly if the music itself builds up as it develops (as with Ravel's *Bolero*, for example).[7]

It would seem from the information gathered that music is frequently used before, during and after pagan rituals. The next question expands on this and attempts to define specific types of music used.

4.2.3 The use of live and recorded music

Many of the replies were precise about their use of live or recorded music and gave details about which were used at different parts of the meetings. This is reflected in the percentages given. Every possible combination of live and recorded music being used before, during or after rituals was encountered.

Several groups and individuals also mentioned using only recorded music throughout their meetings and slightly fewer only used it during rituals. A similar number of replies spoke of only using live music. The overall results for groups and individuals were:

- People using live music at some stage of their meetings: 73 per cent

- People using recorded music at some stage of their meetings: 68 per cent

Information about covens' musical activities that has been published also provided data about the use of live and recorded music. For instance:

> …while most Circle music these days is (sadly perhaps) from tape or disc, this is certainly one of the occasions for using a musician if you have one…who can play the *bodhran* (the Irish hand-drum, ideal for this Conga-type dance).[8]

Of particular interest was an extended conversation (in Colchester, June 4th 2001) with the member of Gerald Gardner's coven and high priestess Patricia Crowther concerning the use of live and recorded music. She informed me that they did not use any recorded music since it was not readily available in the 1960s, but they certainly

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[7] J. Farrar and S. Farrar, *Spells and how they work* (London: Hale, 1990), 35.
[8] J. Farrar and S. Farrar, *A Witches' Bible* (Washington: Phoenix, 1984), 55-6.

chanted songs and played the tambourine and sistrum during dances and rituals. During our meeting she sang to me a new chant which she was hoping to incorporate into her coven in Sheffield. It consisted of a very simple tune that was sequential in pattern and easily learned.

These results continue to confirm the importance of music being used in pagan meetings in terms of both the live and recorded format.

4.2.4 The people who chose the music

The question concerning who actually chose the music was the most straightforward to answer. When individuals were replying it was obviously their own choice and in non-hierarchical groups everyone passed an opinion concerning the selection. Quite often the high priest or priestess was mentioned, but only when he or she was leading the proceedings. If someone else was directing a session then it was that person's choice of music, but taking the group's wishes into account – 'the group must relate to the music'. Similarly if a person wrote the ritual then she might well have indicated suitable music.

It was obvious from the replies that considerable care was taken by people choosing music that it should not be too obtrusive or have any known negative emotional effects on any of the attendees. When live music was used it was always the choice of the musicians concerned according to their level of expertise, knowledge of repertoire and improvisational capabilities. One reply stated that the 'spirits' chose the music, but the remainder of responses specified human sources!

Taken as a whole the replies provided evidence of care being taken not only in the choice of the music, but also concerning who made the final decision as to what would be used or not used. Paganism prides itself in having a relatively non-hierarchical system[9] and this was apparent in the non-authoritarian imposition of compulsory music by a leader.

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[9] This view is often expressed, for instance P. Tuitéan and E. Daniels, *Pocket guide to Wicca* (California: Crossing Press, 1999).

An attention to detail is also found in printed sources providing information about the choice of music:

> Musicologist Steve Rasmussen composed a set of tunes for his coven's invocations using his knowledge of Renaissance magical correspondences between notes in the scale, the four elements, and 'modes', so that the music would enhance the magical power of the invocations.[10]

4.2.5 The types of music chosen

The types of music chosen varied extensively, but an obvious method of systemisation is to split the music into the two categories of live and recorded. When the informants told me that both types of music were used in a ceremony it was usually played at different times and the types were not merged together.

Because of the nature of the instruments used in live music i.e. acoustic, percussion and voice, and because of a general scarcity of professional musicians at meetings, differences were apparent.

4.2.5.1 Live music

My definition of 'live' consists of music that is played or sung by performers rather than having a sound source such as CDs, cassettes or records. Live music has two contrasting places in rituals, namely as a passive element to enhance the surroundings or more formally to direct the proceedings as an integral part of the ceremony. In the latter case the main distinction between live and recorded music is the ability of live music to be timed according to the requirements of any activity, but its disadvantage is that it is very dependent on the ability of the people available to play it. This has parallels within Christianity where musicians have often been condemned by the Church for composing music that distracted the congregation and took its mind away from the worship:

> ...the Church mistrusted all music that was unsanctified by a sacred text – a fact which held up for centuries the development of instrumental music – and the exoterically-minded Mullahs of Islam invoked the Prophet Muhammad's

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[10] Magliocco and Tannen, 179.

> authority for an absolute (and always unsuccessful) ban on all music whatever.[11]

Some of the reasons for the Church's hostility towards music has stemmed from its connection with the worship of pagan deities together with exotic and sexual connotations. This is expanded upon:

> Under the Roman Empire music was associated with all the things the Christians shunned…The Church Fathers allowed the singing of hymns, but could not conceive of anyone actually listening to music except for mere sensual enjoyment. Not for many centuries did the organ, the instrument of the circus, become a fixture in Christian churches, and other instruments were never completely at home there. The fears of the Fathers were justified in post-Reformation times, when the High Mass and major Offices tended to degenerate into concerts, the congregation into an audience…[12]

> …the early church [sic] was struggling against the earlier pagan traditions of music and dancing… [citing St Augustine]: 'Has not the institution of those vigils in Christ's name caused the cithara to be banished from this place?'[13]

The links between paganism, dancing, music and the Church have often caused problems for Christianity and this controversy is still present. However, music is inexorably linked to ritual in most religions with or without the Church's permission:

> There are few religions in which music has played no part at all…music is being used to help express and heighten the content of ritual action…Music is part of the universal language of ritual, and without it ritual must always be impoverished…Music is one of the several elements in cult or ritual, for it is in the context of ritual that 'religious music' has found, and still finds, its main area of expression. First there is purely physical movement and action, with the dance as its most important aspect…
>
> In ancient times, therefore, there seem to have been two potentially distinct ways in which music was used in the context or religion. The first of these was emotive and magical, and is seen most clearly in the link between music and the dance. The second was more conceptual and intellectual…and depended on the link between music and the holy word…[14]

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[11] J. Godwin, *Harmonies of Heaven and Earth* (London: Thames and Hudson, 1987), 51.
[12] Ibid., 62.
[13] K. Ralls-MacLeod, *Music and the Celtic Otherworld* (Edinburgh: Polygon, 2000), 162.
[14] E. J. Sharpe, 'Music', *Man, Myth and Magic*, 5, 1910-12.

It is to the amateur that one looks to in providing live music at pagan meetings, Wiccan covens etc. The enthusiasm that amateurs often bring to their music is admirable, but sometimes they can annoy other members of a group if their standard of performing is poor or obtrusive.

(Reply no. 64 – excerpt):

> A word on drums: fantastic if people can really play them, especially if outdoors, but otherwise they're from Hell! People assume they're easy to play and anyone can therefore pick one up and bang it – big mistake! Strong rhythms can, however, be an extremely good method of attaining a trance state, but should be part of recorded music unless a really excellent drummer is present!

Several other pagans shared with me their concerns about drumming especially when participants at rituals tapped on a drum throughout the proceedings. This can certainly ruin concentration if it is also out of time with any unobtrusive recorded background music being played. Thus although the drum is often intended 'to be part of the "pagan" religious background'[15] it needs to be played with care.

When chanting or singing takes place as part of the ritual respondents sometimes mentioned the need to be able to sing in tune. One witch mentioned a Yule ceremony where the high priest chanted the words of the rite, but he unfortunately used a pitch that was too high for him and the others present. This evidently caused a certain amount of irreverent humour! It is therefore very important to use suitable music and performers during the ritual.

After a ritual the social element is paramount and a great degree of toleration and humour is welcome as attendees release any energy they may have built up by spontaneous music making. Songs are performed with pagan themes such as *John Barleycorn* (specified four times in the survey), *Sumer is icumen in* etc. also rounds and part-songs are sung. Pagans, similarly to other cultures and religions, often use existing melodies and add different words to them. This has been commented upon in some detail, for instance:

> There is a large body of humorous Pagan song, mostly parodic in nature…When a musical style or tune becomes so well-known that it carries

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[15] Ibid.

an automatic load of assumptions and responses, it is ripe for parody.[16]

All kinds of tunes were pressed into service...There was a fashion for parodies, for adding pagan words to well-known tunes such as Christmas carols. The justification was that 'everybody knows the tune'...Then drawing on the revival of traditional British folk song, a rather small number of songs with a good pagan feel to them were drawn out of the treasury...Most notable here is *John Barleycorn*.[17]

> Finding the lyrics of folk music with their pagan meanings still intact is an exciting pastime for many pagan people...For many centuries the farmers and rural folk continued to live by and with the cycles of the sacred seasons, and it was they who preserved folk songs for us through their oral traditions.[18]

One reply to the questionnaire confirmed this with a specific example:

(Reply no. 69 – excerpt):

> Dancing and singing after are a regular event. Modern pop, blues, and joke songs are common e.g. 'Let's talk of Aphrodite looks great in a nightie. Tends to be flighty, that's good enough for me'. We have had army chants, madrigals, elemental drumming...folk in all forms...Most of my group will improvise words to trad. songs...

The influential English witch Doreen Valiente (1922-1999) suggests the words to the old folksong *The Lincolnshire Poacher* might be more appropriate as:

Come join the dance, that doth entrance,
And tread the circle's round.
Be of good cheer, that gather here,
Upon this merry ground.

Chorus:

Good luck to we that faithful be,
And hold our craft so dear,
For 'tis our delight of a shiny night,
In the season of the year.
Oh, 'tis our delight of a shiny night,
In the season of the year.

While stars do shine, we pledge the wine
Unto the Gods of old.
Nor shall there fail the witch wassail,
Nor shall their fire grow cold.

Chorus:

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[16] Magliocco and Tannen, 193.
[17] R. Wybold, 'The Pagan Music Scene', *Quest, 101*, (March 1995), 23.
[18] E. McCoy, *The Sabbats* (St Paul, MN: Llewellyn, 1996), 133.

Good luck to we that faithful be, etc.

Throughout, about and round about,
By flame that burneth bright,
We'll dance and sing, around the ring,
At witching hour of nigh..

Chorus:
Good luck to we that faithful be, etc.[19]

There is an important tradition of live music within paganism that has its roots in traditional and composed folk music. It is not designated as pagan or Wiccan as such, but the words often hint at its origin.[20] Some Christmas carols contain intriguing hints of pagan associations:

> Music for Yule: Music is another important part of Yule, and Christmas carols are yet another idea taken from paganism. Many common Christmas carols contain pagan images that are not so subtle. 'Carols'…were also the name of round dances celebrating the rebirth of the Frankish pagan gods…The English Christmas Carol *Deck the Halls with Boughs of Holly* contains not one Christian religious image.[21]

Some pagans feel it is unfortunate that the mantle of group commercial pagan music has moved away from folk bands such as Steeleye Span, at least as known in its early days, and more towards rock groups like Inkubus Sukkubus. However, more traditional music is still being produced in an attempt to re-define a contemporary pagan repertoire of easily performed music[22] and 'Traditional ballads…find their way into a number of Pagan musical contexts'.[23] However, a warning must be sounded about the belief that such songs contain direct references to ancient customs: 'The idea that traditional folksongs contain pre-Christian imagery has been propounded…a perspective which has long since been discarded by academic folklorists…[24]

Songs and chants are particularly popular in after-ritual gatherings and people that have access to Starhawk and Buckland's works have readily available music provided

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[19] D. Valiente, *Witchcraft for Tomorrow* (London: Robert Hale, 1978), 194.
[20] Magliocco and Tannen.
[21] McCoy, 85-6.
[22] For instance, Hugin the Bard, *A Bard's Book of Pagan Songs* (St Paul, MN: Llewellyn, 2000).
[23] Magliocco and Tannen, 178.
[24] Ibid., 183-84.

in an easy-to-read format.[25] The chant *Hoof and Horn* by Z. Budapest was mentioned twice and also Starhawk's *Lady weave your circle bright.*[26]

The responses to the questionnaires named many instruments as being used at pagan meetings including gongs, singing bowls, guitars, bodhrans, general percussion, sistrums, flutes, rattles, whistles, chimes, bells, a didgeridoo, violins, and a mouth organ. However, the 'drums' were identified in fifty nine per cent of the replies compared to only two or three mentions for the other instruments. (Singing was mentioned in twenty six per cent of the answers and chanting forty per cent.)

There are many possible reasons as to why this number of appearances was much higher than for any other instrument. The drum is portable and can be purchased without great cost. Furthermore, it is easy to turn any suitable receptacle into an instrument and immediately start 'making music'. It is not difficult to play basic rhythms and can allow the least musical of performers the chance to participate in the group working. Drums have an historical association with pagan religions from different countries and continents. The shaman's drum is an important tool of his craft and voodoo, American Indian, and African drummers all use these instruments in their rituals. With the revival of Celtic music, the bodhrán (an Irish frame-drum) has become popular in pagan ceremonies and folk music, arguably from the 1950s.[27]

It is not only believed by members of religions and cults that drums have powers beyond their purely musical attributes, but also some ethnomusicologists have studied their ability to induce trance. Gilbert Rouget, a well-respected academic in this field, devotes many pages to the subject in his book *Music and Trance* (1985) and one complete section 'A Neurophysiological Theory of the Effects of Drumming'. He contradicts some of his colleagues, arguing that:

> ...there is no valid theory to justify the idea that the triggering of trance can be attributed to the neurophysical effects of drum sounds. This does not mean that

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[25] Starhawk (a.k.a. M. Simos), *The Pagan Book of Living and Dying* (New York: HarperCollins, 1997) and R. Buckland, *The Complete Book of Witchcraft* (St Paul, MN: Llewellyn, 1999).

[26] The Internet provides a good source of chants in http://www.maka.net/songbook/circle.htm#circle8. User-friendly compact discs are also available from 'The Museum of Witchcraft', Boscastle.

[27] A. Baines, *The Oxford Companion to Musical Instruments* (Oxford: OUP, 1992).

> drumming is never responsible for entry into trance, it means only that when it is responsible it is so for reasons of another kind.[28]

He believes that drumming can act as a 'triggering' effect upon trance thus producing a 'conditioned reflex' but only in so far as it is a part of the overall experience. He cites the *candomblé* drumming as an example of this and accepts throughout the text the role that drumming plays within rituals. This is corroborated elsewhere:

> Man's use of drums for a wide variety of practical and magical purposes seems universal and of the greatest antiquity. They have been employed…in religious ceremonies of all sorts…and to drive away demons and evil spirits…They are sometimes linked with initiation rites…
>
> The drum is probably most famous, however, for its ability to induce strange states of mind, conditions of trance and ecstasy and weird powers…the drum…has been used as the chief instrument of divination…[29]

As previously stated many pagans use drumming as part of their ceremonies and a selection of their comments are indicated below to give an idea of their thoughts:

(Reply no. 25 – excerpt):

> …generally a rapid, rather hypnotic drum beat [is chosen]. The belief is that this rapid rattling and drumming, which can be accompanied by dancing as well, helps one achieve a light trance state that can induce what Jung would call active imagining, visionary experiences etc.

(Reply no. 33 – excerpt):

> Spontaneous live music – especially rhythmic drumming and chanting can induce trance states in which spirits are seen and communicated with.

(Reply no. 38 – excerpt):

> Sometimes we use live percussion during our energy-raising. We have some plastic 5-gallon water bottles that we've decorated that make great hand drums. Those who have the better sense of rhythm usually play the hand drums, while others play the rattles or tambourine. If not drumming, I may join in with my flute.

It is clear that the drum is given the highest place of importance within a pagan's collection of instruments and many of the other instruments listed are from within the percussion family – rattles, singing bowls, etc.[30]

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[28] G. Rouget, *Music and Trance* (Chicago, University of Chicago Press, 1985), 175-6.
[29] *Man, Myth and Magic*, 'Drum', vol. II, (London: Purnell, 1970), 725.
[30] For an interesting article see A. Tickill, 'Rattles and Drums in Northern European Traditions',

The relative lack of orchestral instruments (only the flute and violin were mentioned) may be attributed to the difficulty of playing them without practice and training. This is despite the benefits that it is suggested might be received:

> Some believe that the music of the flute can raise the Kundalini [perceived internal snake-like energy field]...Flute music can induce certain altered states of consciousness, but these are not necessarily synonymous with spiritual attainment.[31]

It has been alleged that in antiquity "music at the time of the offering of incense to the gods was prevalent"[32] and that flute players were present on these occasions in ancient Rome. *O'cean* [sic] the flute music of the New Age musician P. Larkin has also been strongly recommended by Farrar "as Circle music for a Water occasion."[33]

The guitar's cult place in Western music has ensured that many people (mainly men) can play a few chords to accompany themselves and these, of course include pagans and witches. A detailed discussion of the merits or otherwise of such playing is outside the scope of this study, but plucked-stringed instruments have often been associated with non-Christian activities and it has been written that "...enchanting music of the fairy harp is referred to by St Patrick as having a suspicious 'twang of the fairy spell'."[34] Gerald Gardner, the founder of modern witchcraft, believed that the history of plucked-stringed instruments stretched back into 'Stone Age' times:

> "They probably had crude drums and there is a cave painting in France of a man dressed in a bull's hide with horns, dancing and twanging the string of a small bow. It is probable that by a number of people twanging bow-strings they could produce a harp-like effect."[35]

The single appearance of the mouth organ and didgeridoo may be attributed to an individual's ability to happen to play these instruments. The standard achieved was not stipulated on the questionnaire.

Singing and chanting were frequently referred to as being important in pagan gatherings and, once again, one can suggest many reasons for this. Contrary to what

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Gippeswic, vi (Private Publication), 14-16.
[31] M. Hope, *Practical Celtic Magic* (Northampton: Aquarian Press, 1987), 247.
[32] Ralls-MacLeod, *Music and the Celtic Otherworld*, 163.
[33] Farrar and Farrar, *Spells and how they work*, 37.
[34] Ralls-Macleod, vi. cites a modern belief about St Patrick.
[35] G. Gardner, *The Meaning of Witchcraft* (New York: Magickal Childe, 1982), 47.

many have been taught at school, everyone has the capability to sing in tune with a little practice and the bonding that exists within a coven certainly encourages participation. Concerning chanting: "Repetition has the effect of sedating the conscious mind and allowing the subconscious mind to readily accept unfiltered stimulation."[36] Many of the chants and songs are very simple – even part songs often take the form of rounds and canons – thus allowing trouble free learning. They are "typically sung in unison… often with improvised harmonies, to accompany circle, spiral or individual dancing".[37] Some people find the chanting of words easier to learn than speaking them and psychological studies have given evidence of the benefits of chanting whilst employed at various tasks.[38]

The voice is believed to have similar trance triggering abilities as drumming in some cultures and its therapeutic benefit is well documented:

> Music heals: 'When I sing I use vocables [sic] and words in my native language. Lines of power exist all around us. What I try to do is tap into that power through sound and vibration using my voice and a drum… When the lines of power are met, it is said a healing can occur'.[39]

It would seem that modern pagans and witches mainly use their voices in song and chanting to give praise to and connect with their deities and to bind themselves within their group. They would also seem to use their voices purely for the joy of singing. Some statements received were:

(Reply no. 1 – excerpt):

> We as a couple have been immersed in singing for many years. We also meditate and have explored our own spiritual and religious lives… The hymns and chants we create have their origin in our love of nature, the coming together of male and female, the deep sense of religious devotion and love for the earth and heavens… The melodies and harmonies are strongly rooted in the folk tradition we both love, and our words are our own or from the mystical poets of many spiritual traditions.[40]

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[36] R. Grimassi, *Encyclopedia of wicca & witchcraft* (St Paul MN: Llewellyn, 2000), 71.
[37] Magliocco and Tannen, 182.
[38] P. Horden, 'Musical Solutions: Past and Present in Music Therapy. *Music as Medicine. The History of Music Therapy since Antiquity*, ed. P. Horden.
[39] K. Howard, 'Shamanism, Music, and the Soul Train'. *Music as Medicine. The History of Music Therapy since Antiquity*, ed. P. Horden.
[40] This quotation was also featured in *Pagan Dawn*, Samhain issue, 1999.

(Reply no. 6 – excerpt):

> …The men sat close and chanted while the women circled around the outside chanting 'Kill the king, the king must die'. As the energy built, the men continued to sing the same chant while the women circled and chanted faster and louder also. As everything built to a climax, the women shifted to 'Kill the king' repetitively, then just 'kill, kill, kill…' [referring to the corn 'king' John Barleycorn], until it climaxed…and we chanted that till the energy settled, and we sang quieter, and quieter till that ran to an end.

(Reply no. 18 – excerpt):

> …we always have [live] music whenever we meet together, whether for rehearsal, ritual or socialising. We have music during our led meditations, always as a focal point of our rituals…and afterwards on an informal basis. The intonation of the Awen [an inspirational chant that calls creative power into the being of the person and used by druids] is performed at every ritual. The key is chosen by the person who starts the chant, but individual notes are chosen by each singer for themselves, to blend in…[The music is] absolutely anything at all that can be performed solo a cappella in the open air…[The purpose is] to add a deeper dimension to the ritual being performed, the meditation being entered into to or the social event being enjoyed.

Pagan publications sometimes quote specific songs such as *It was upon a Lammas Night* (Robert Burns):

> Corn rigs, an barley rigs,
> An' corn rigs are bonnie;
> I'll ne'er forget that happy night
> Amang the rigs wi' Annie[41]

The poem was set to music by the composer Paul Giovanni and used in the film *The Wicker Man.*[42] This setting has been mentioned to me by several pagans and witches as being particularly appropriate and other music from the film has also been praised by them.

I contacted the pagan choir *Vox Magica* and visited them during a rehearsal. They provided me with a list of their repertoire and some reasons for the pieces being chosen. There were obvious practical reasons why some works could not be performed since the choir only numbers about a dozen and is of an amateur standard, but many of the items reflected a pagan theme including:

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[41] Cited in J. Farrar and S. Farrar, *A Witches' Bible* (Washington: Phoenix, 1984), 110.
[42] See section 3.5 for details.

- *Anthem of the Goddess*
- *Yuletide Tree*
- *Deck the Hall with Boughs of Holly*
- *Now is the Month of Maying*
- *John Barleycorn*
- *May the Circle be Open*
- *Beltane Night*
- *Green Grow the Rushes Oh*
- *Carmina Burana* (part of)
- *Holly and the Ivy*
- *Greensleeves*
- *Welcum Yule*

(Reply no. 17 – excerpt):

> We are a Pagan choir and sensitive to the fact that there are few Pagan choirs around. We therefore don't want our repertoire too much diluted by non-Pagan stuff. Equally, our membership requires people to be at least sympathetic to Paganism, and we would not sing music which actively promotes anti-Pagan religion, though like early Christians, we are not above lifting a good tune and Paganising the words.

Some members informed me that they did not tend to perform at rituals but enjoyed singing pagan songs together socially and at appropriate functions. As individuals they

used singing and chanting in private rituals the importance of which is often commented upon:

> ...chants and tunes that have deep meaning and power in them, and that can transport us into altered states of consciousness. Songs sung in praise of a Goddess or God, chants used as invocations, to cast circle, or for other ritual uses, are all clearly Pagan songs. Many Pagan songwriters have ballads about the Craft, or concerning the lives of Pagans...[43]

It would appear from the above comments about live music that it plays a very important part in pagan activities. It is used for a variety of reasons including binding people together, healing, blocking out external noises, contacting or praising what informants termed the 'spirits', giving a focus to a ritual, and simple enjoyment. In addition to the voice being used relatively easy to play instruments are chosen such as a range of percussion instruments and most notably the drum. Other instruments are used according to the capability of group members. Spontaneity is important, but care in the choice and execution of music is also vital.

4.2.5.2 Recorded music

The use of recorded music allows pieces that are technically and musically beyond the capabilities of the groups to be incorporated in the rituals and activities of pagans and witches. It considerably widens the number of experiences available by its discriminate use, but it is certainly not to everyone's taste. The scholar Tina Luhrmann wrote of a ritual she attended where: 'We lit a fire in the cauldron and danced around it to the cassette, the taped music feeble and incongruent'.[44]

The amount of information provided by the questionnaires highlighted the absence of it in existing published sources, and the lack of detail when the latter did deal with the subject. Statements such as: 'There is a certain kind of music that is evocative of the Middle Kingdoms...Mendelssohn's incidental music *A Midsummer Night's Dream*, or Stravinsky's *The Fire Bird* and *The Rite of Spring*'[45] were not conducive to a greater

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[43] Anne Hill, a distributor of pagan music cited in Magliocco and Tannen, 176.
[44] T. Luhrmann, *Persuasions of the Witch's Craft* (Oxford: Blackwell Ltd, 1989), 76.
[45] Hope, *Practical Celtic Magic*, 244.

understanding of the reasons why the music was selected. Mozart's *Die Zauberflöte* (*The Magic* Flute) was mentioned in connection with the Masons and therefore not strictly pagan or Wiccan: 'The famous *Song of the Armed Men* from the finale of this opera combines vocal acknowledgement of the goddess with the appropriate magical music.'[46] Exactly how and why the music might be 'magical' is not discussed.

Elsewhere even less information was forthcoming: 'Many respondents also mentioned well-known groups and performers such as Jethro Tull (especially the albums *Songs from the Wood* and *Heavy Horses*) and Loreena McKennitt...'[47] and no further details were given. An intriguing example was the music *Sinfonia Antarctica* being used for a 'Drawing Down the Moon' ceremony at Midsummer![48] Other works such as *The Night on a Bare Mountain* (Mussorgsky) and *The Danse Macabre* (Saint-Saëns) were linked to the Wiccan festival Samhain.[49] Suggestions for music to represent sun imagery at Midsummer Solstice included *Morning has Broken*, *Here comes the Sun* and *You are the sunshine of my* life.[50]

An article entitled 'Music for the Elements'[51] details suitable music for each of the elements as follows:

Earth	-	*Hall of the Mountain King* -	Grieg
		Symphony no. 1 op. 1 -	Shostakovitch
Water	-	*Fingal's Cave* -	Mendelssohn
		Theme from *The Last Rhapsody*	Wreford
Air	-	*Pas de deux The Nutcracker Suite*	Tchaikovsky
		The *Classical* Symphony	Prokofiev
Fire	-	*The Magic Fire Music* from *Die Walkure*	Wagner

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[46] Ibid., 245.
[47] Magliocco and Tannen, 177.
[48] Farrar and Farrar, *A Witches' Bible*, 186.
[49] McCoy, *The Sabbats*, 52.
[50] Ibid., 171.
[51] M. Green, 'Music for the Elements', *Quest, 4, December* (1970), 23.

Act 3 prelude from *Lohengrin*

The New Age composer Chris Gosselin also provided a list including the elements as well as the sun and moon:[52]

Sun -	*Also Spracht Zarathustra*	Strauss
	Daphnis and Chloe (Dawn section)	Ravel
Moon -	*Ys*: *Renaissance of the Celtic Harp*	Stivell
	Clair de Lune	Debussy
	Gymnopédies or *Gnossiennes*	Satie
Air	*The Lark Ascending*	Vaughan Williams
	Birth of Liquid Pleiades: *Zeit*	Tangerine Dream
Fire or Earth	*Rite of Spring* ('different bits')	Stravinsky
Water	*Danse Sacrée et Danse Profane*	Debussy

Interesting though these choices may be one might speculate how much the titles influence their association with the elements concerned and how much the music actually conjures up thoughts or feelings about the elements. If the titles were unknown would a listener associate, for instance, *The Hall of the Mountain King* with earth and *The Magic Fire Music* with fire? *Also Spracht Zarathustra* might well be associated with space or the element of air since it was used effectively in the film *2001 Space Odyssey*. Since people interpret music very differently any evidence for such claims would need to be supported by musicological investigation.

It was clear from the answers received in the questionnaires that recorded music is used as mood-enhancing material before indoor rituals and as support and sometimes an integral part of the rituals themselves. Afterwards it tends to be used as background sound and is therefore of less importance.

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[52] C. Gosselin, 'Esoteric Music', *Broom Cupboard, 2, issue 3, February* (1998), 5-6.

(Reply no.30 – excerpt):

> As part of our rituals I create pathworkings that use music to set the scene/ change the mood etc. The music must be chosen well to enhance the pathworking and not detract from it. Sometimes I put the word/ pathworking to the music and sometimes vice versa. The length of a recorded piece of music is important in ritual too.

Several replies provided lists of music that were used in meetings and in many cases titles of composers and titles were given.[53] When generalisations were supplied people were contacted for further information, which was sometimes forthcoming. Generally the recorded music that was used was not necessarily the same that might be listened to in everyday life except when private meditation or other individual pagan activities were happening.

There were several different types of music presented which might be categorised as follows:

- Classical
- Folk
- New Age
- Rock and Pop
- Miscellaneous or unknown

4.2.5.2.1 Classical Music

I am using a definition of 'classical' music in the generally accepted sense rather than the musicological interpretation of implying only the music of Mozart, Haydn and their contemporaries. Accordingly, the music included here is of an artistic nature and written by professional composers for concert or religious performance.

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[53] For a complete list see Appendix 3

Twenty eight per cent of the replies wrote of classical music being used at some parts of the meetings. The works mentioned in the questionnaires were mainly taken from the better-known repertoire of popular composers. For instance, J. S. Bach's *Toccata and fugue in D minor* and (surprisingly considering the Christian nature of the work) *Jesu joy of man's desiring* were both mentioned and Beethoven's *Moonlight Sonata* and *Pastoral* Symphony (no. 6 in F major) were both cited. Handel's *Water Music* was quoted in connection with the element of water. This rather misses the actual meaning of the title that was applied to the music because it was played at a procession along the Thames and did not seek to represent water in any way. The *Seasons* by Vivaldi was mentioned once as being used as background music at the appropriate time of the year. The *Planets Suite* by Holst was listed five times and *Mars* once specifically. The planets' named associations with gods and goddesses as well as their further links in the music with emotions – Venus with love, Jupiter with jollity etc – were cited as the music's reason for inclusion at pagan gatherings, sometimes humorously!

(Reply no. 20 – excerpt):

> She – and hence we – sometimes use specific pieces of Holst's Planet Suite when we are doing invocations to relevant gods. Sometimes this blows back in my face, as in when she didn't know that Uranus in Holst's book was not only the magician but in astrological terms is the ruler of unexpected collapses. The result she wanted was only partially achieved. She also invoked Mercury via the music to bring wealth for a mutual friend. She seemed to forget that Mercury is also the trickster god: literally at the moment that the ceremony finished and I said, 'The temple is now closed', my trousers (from which I had taken my belt to hold my robe together) fell down to my ankles. I kid you not.

Mozart's music was only mentioned twice – the *Requiem* and one unspecified work. This relative lack of popularity may be arguably explained by the fact that his works with pagan ideas are not as well known to the public as his symphonies and concertos. In addition to this many people find difficulty in listening to opera because of its length and use of foreign languages. Some of Mozart's pagan themes are to be found in works such as *The Magic Flute*, with pagan and Masonic rituals, and *Bastien und Bastienne* that contains magic spells and a leading role for the village cunning-man (Colas).[54]

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[54] The opera was commissioned by Anton Mesmer, the famous inventor of animal magnetism that later became developed as modern hypnosis.

Four different groups/ individuals quoted *Carmina Burana* (1937) by Carl Orff and the section on spring was also written about. The texts originated from thirteenth-century manuscripts in Latin and medieval German from which the composer selected poems the contents of which celebrate spring and nature; wine and drinking; love and lovemaking. The work is popular in many different western cultures not only for its pagan concepts but also through the use of powerful harmony and orchestration to drive these points home. The music has also been used in commercial advertising campaigns with the visual accompaniment of crashing waves (*Old Spice* after-shave) and for exciting scenes in the film *Excalibur*. Parts of the music were incorporated into the New Age music of Enigma.

Wagner was the only other popular composer to be mentioned several times (unspecified three times and once naming the *Ring*). His music was always used in connection with Odinic tradition rites where pagan gods and goddesses were being praised. (Reply no. 52 – excerpt): 'As an Odinist, I prefer Wagner, *The Ring*, *The Ride of the Valkyries* and *The Entrance of the Gods into Valhalla*.' A case has been made[55] that Wagner's music is particularly appropriate for pagan use since it contains so many references to nature throughout the operas – the Rhine, the flames of Valhalla, Mother Earth (Erda in *Siegfried)* etc. However, the author Montague Summers cites the psychologist Emil Ludwig as condemning his music because 'it is filled with lust for power, inspired by treachery and sex.'[56] He does not comment on Wagner's association with German nationalism culminating with his music being linked with the Nazis.

A few works by arguably less well-known composers were referred to including:

- *From the New World* Symphony — Dvorak
- Symphony no. 3 — Gorecki
- *In the Hall of the Mountain King* — Grieg
- *The Pines of Rome* — Resphigi
- *Gymnopédie* — Satie

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[55] Tessa P., 'Wagner – The Musical Magician', *Quest, 16, December*, (1973).
[56] M. Summers, *Witchcraft and Black Magic* (London: Arrow Books, 1965), 284.

- *Canon* Pachelbel
- *Wolcom Yule* (*Ceremony of Carols*) Britten
- *Claire de lune* Debussy
- *Requiem* Duruflé
- *Bolero* Ravel
- *The Rite of Spring* Stravinsky
- *La Mama Morta* (*Andrea Cheniér*) Giordano

There were unspecified works by Reich, Glass, Sibelius and Hildegard von Bingen listed. Other classical themes were illustrated with such descriptions as 'early church choral music', 'classical music', 'Gregorian chants' (mentioned several times), and 'medieval music'. *Sumer is icumen in*, *Now is the month of Maying*, and the *Music from Richard III* by the *York Waits* were named.

Although it is possible to find pagan interpretations in some of these pieces, for instance *Wolcom Yule* by Britten, most of the choices seem to reflect personal enjoyment or mood enhancement qualities regardless of the absence or presence of pagan or Wiccan characteristics.

(Reply no. 33 – excerpt):

> This depends so much on what I'm trying to do and probably says more about my tastes in music than anything else. I've used *Carmina Burana*, Goretsky's 3rd Symphony…

Obviously with large-scale works the whole piece would not be played (for instance, *The Ring* cycle takes more than twelve hours to complete), and the music was edited accordingly in some instances. (Reply no. 69 – excerpt): '…I have a habit of chopping up classical music to get the bits which work, and drop the others – I know its sacrilege to the music!'

An interesting observation is the pagan use of overtly Christian music in their rites – something that one cannot imagine being reciprocated. Gregorian chant was popular and Hildegard von Bingen's music was mentioned twice.

(Reply no. 46 – excerpt):

> …using Hildegard von Bingen in a pathworking. I don't think it matters that this is christian [sic], music is music and after all the Virgin is the Goddess in another form.

The calming effects of plainsong (often referred to as Gregorian Chant named after its organiser and not composer as is commonly believed) have been written about at length.[57] It is generally not disputed that the effect of listening to or performing such chants slows the pulse and allows the brain waves to enter a slower mode of operation. ('Alpha' waves compared to normal daily 'beta' functioning.) Some pagans insist that this further enhances communication with elementals, spirits, or the Gods and Goddesses, and they possess copies of the many compact discs and tapes now commercially available. Plainsong is still revered by the Catholic Church and the deeply religious composer Oliver Messiaen wrote of it: [On liturgical music] 'There is only one: *plainchant*. Plainchant alone possesses all at once the purity, the joy and the lightness necessary for the soul's flight towards Truth.'[58]

If it can be argued that the pagan use of classical music was mainly restricted to popular composers then there is a problem concerning equally popular composers who were not referred to. Chopin and Tchaikovsky immediately come to mind. Perhaps the former's music being almost exclusively for the piano and not possessing descriptive titles did not produce the imagery in pagans' minds to feel comfortable with it in their rites. Tchaikovsky's music poses more of a problem since he wrote works across the whole gamut of genres and many of them possessed colourful titles. One author suggested that the over-familiarity of such music might lead to a relentless 'sing along with somebody's greatest hits.'[59] It is possible that further questionnaires would have highlighted his music, but this must remain purely speculative.

One viewpoint was that there is very little religious music being written currently:

> …I have noticed that there is pathetically little good religious music of any sort – pagan – Christian or whatever – being written these days. John Tavener,

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[57] For instance K. Le Mée, *Chant* (London: Rider, 1994) and J. Goldman, *Healing Sounds* (Shaftesbury: Element, 1996).

[58] Oliver Messiaen cited in J. Godwin, *Harmonies of Heaven and Earth* (London: Thames and Hudson, 1987), 63.

[59] E. A. Barton, 'Add Music to your Rituals', *The Lamp of Thoth* (Leeds: *The Sorcerer's Apprentice*).

> yes, for the Christians: Harrison Birtwhistle, occasionally for pagans: Duruflé, Satie, Debussy, Tippett, somewhat in the past...[60]

This may not be altogether surprising because of the decline in belief in orthodox religion and the huge commercial interest in popular as opposed to classical music. Further to this one might dispute what constitutes <u>good</u> in religious music.

It would seem from the information received that pagans use classical music in their meetings for a combination of reasons that include feeling that appropriate titles suggest appropriate music, mood enhancing qualities and, above all, personal taste. Only one reply spoke of <u>not</u> using classical music because of its 'snooty' connotations with concert halls and the opera.

<u>4.2.5.2.2 Folk music</u>

Defining 'folk' music precisely is a difficult task. It has been said that the "folk-concept" was originated by Johann Herder (1744-1803) in his *Essay on Ossian* (1773) where he referred to 'volkslied' as a form of 'folk-poetry'.[61] The term slowly became applied to national music by the efforts of Jean Baptiste Malchair (1730-1812) and William Crotch (1775-1847) and a revival of Christmas carols blossomed in the nineteenth century that led to other songs of the 'peasants' being collected and investigated. The term folk music is generally used to describe music of an oral tradition performed by amateurs to distinguish it from the classical or commercial music of a particular country or culture. This definition, however, makes it only relevant to cultures that have a classical, art music tradition, such as Europe and North America, and other countries tend not to recognise the distinction. The influence of western music around the world, and in particular western popular music, has produced differences with the traditional music of many countries and this non-western music has been categorised as world music or roots music.

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[60] Gosselin, 'Esoteric Music', 5.
[61] Cited in D. Brice, *The Folk Carol of England* (London: Herbert Jenkins, 1967).

In Europe at the end of the 19th century there was a resurgence of interest in folk music. This may have been because of a fear that it might be lost to posterity in the face of increasing urbanisation. There was also a wider interest in music of other cultures, which led to the establishment of the new discipline of ethnomusicology. At a superficial level folk and national music might be linked together, however, there are certain differences between them. Nationalism in music usually refers to the various national schools that tried to separate themselves from the standards set in classical music by the European traditionalists and it was not until the nineteenth century that Nationalism came to prominence in Europe. An obvious example being the musical nationalism that was exemplified in Germany in the early 1800s through some of the works of Carl Maria von Weber. A popular view suggests that folk music is always the genuine music of a nation, but when one discusses folk music with references to the people there is a generally held belief that these are of the less educated sections of society. However, the music is often connected to the nation as a whole. Nineteenth century nationalism was more a phenomenon of the bourgeois and their use of folk music was more a reassurance of their own patriotism and not an expression of the peasant's self-awareness. Because folk music is often modal, it resisted assimilation into the well-established formulas of major-minor tonality, and for that very reason it challenged composers to adopt unusual harmonies. When folk music was exploited for nationalistic purposes it was often only heard by so-called educated people and not the population as a whole.

In England the efforts of Cecil Sharp and Ralph Vaughan Williams continued this work into the twentieth century. Sharp's definition of folk-song was: 'Folk-song is the song which has been created by the common people, in contradistinction to the song, popular or otherwise, which has been composed by the educated.'[62] His work was not without controversy since it encouraged an interpretation of folk music as being totally rural and from mainly South West England. It encouraged the concept of 'Merrie England' in an idealised village setting.[63] that was In the 20th century ardent nationalist composers like the Hungarian Bela Bartok and Zoltan Kodaly also sought

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[62] Brice, ibid., 29.
[63] See Georgina Boyes, *The Imagined Village* (Manchester University Press, 1993) 63 passim.

authentic national musical elements by recording and transcribing folk music throughout the countryside.

Further definitions and origins are suggested by R. J. Stewart who maintains that:

> Folk songs and music retain the roots of primitive magic and religion...The theory suggests that certain basic *images* found in traditional poetry, and certain musical phrases linked inseparably with the songs, are those common to Celtic and pre-Celtic worship, later absorbed by Christian development...The songs should never be separated from their music, or their true effect and meaning is shattered.[64]

He even provides a possible origin of plainsong from ancient folk songs:

> One might begin to suspect that some of these [folk] songs *are* liturgical chants or ritual music, no matter how corrupt or altered the form. The similarity discovered is *not* with the hymn-singing or congregational music of the present day or even recent centuries, but with much earlier forms. It cannot be seriously argued that folksong is derived from the influence of early Church music. There is, however, a mass of evidence that plainsong modes were naturally developed from the types of scale and song used by the common people.[65]

For a current understanding these definitions need to be expanded. It might be maintained that folk music is only passed on by oral tradition and should not therefore be printed or reproduced in the same format at each performance. This music is often referred to as 'traditional' folk and has received investigation of its pagan associations which has been approved of by pagans in general conversation:

> There are two broad categories of pagan material in traditional song. The first is obviously ritual material found in songs connected with folk-dramas and seasonal ceremonies, songs that portray a clear ritual action such as *The Cutty Wren* and various May songs. Secondly, there are many 'ancient' ballads, which use established mythological images either directly or indirectly in their plots. Additionally, there is subsidiary action and superstition which runs through a far wider body of songs, such as herb-lore, popular superstition regarding death and haunting, the influence of Other-worldly beings on humans, and general material related to luck, love, and death, which lives on un-noticed in traditional plots...

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[64] R. J. Stewart, *Where is St George?* (London: Blandford Press, 1988), 2.
[65] Ibid., 18.

These basic images are timeless in that they exist out of historical time or context or religion and cult, and are 'true' in two ways. Firstly, they represent ingredients of human consciousness related directly to men and women living with each other and with their fellow creatures in their native environment. Secondly, they act as cosmic symbols, or representations of apparent natural laws, which were eventually realised to exist through and beyond individual awareness and to be part of the basic pattern of existence.[66]

However, many folksongs have been published that have enriched the music 'of the people' for many generations. Further complications arise in terminology since categorising is always an artificial and difficult exercise in this field. So-called 'New Age' music often incorporates folk music into its own modes and practices but with a greater emphasis on 'high-technological' music.[67] The author Niall MacKinnon draws one's attention to the difficulties of labelling music especially since it lies within pre-conceived notions.[68] I have decided, with some trepidation, to classify music as 'folk' when it follows the majority of the following characteristics:

- It is described as such by its performers or composers.
- It is largely unaccompanied.
- It does not rely on synthesisers and special effects to any great extent.
- It refers to mythical or ancient traditions.
- It possesses nationalistic traits.

There are obvious problems in using these guidelines since some performers could truly be included in more than one category. I have included Clannad and Loreena McKennitt in this section as folk performers since they seemed out of place in any other section and because of their Celtic influences being more an extension of, for

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[66] Ibid., 44.
[67] See Andrew Blake, *The Land Without Music* (Manchester University Press, 1997), 88.
[68] Niall MacKinnon, *The British Folk Scene* (OUP, 1994), 13-15.

instance, the 1960s Irish duo 'Tir Na Nog' rather than the Celtic influeneces to be heard in Elgar or Bax.[69]

Thirty eight per cent of the questionnaires cited recorded folk music being used in pagan gatherings. Some of the replies mentioned folk music from different countries being used without specifying exactly what was meant by the term. One group used Finnish folk music of an unknown origin for reasons of 'personal taste' and other countries mentioned included North America (Native American chants), Afro-Caribbean, Egypt (belly-dancing and 'zaar' instrumental music for energy raising), Capoeira (Brazilian martial-art dance music), Irish traditional, and unspecified 'World Music'. Individual titles of folksongs were provided, but with no further details forthcoming: *The Willow and Ash Branch*, *The Cowan Song*, *The Magpie Song*, *Cernunnos – King of the Sun*, etc.

Morris dancing music was only referred to in one reply, however this may be explained by its need for prior practice whereas most dancing in rituals would appear to be fairly spontaneous and of a circle or spiral nature:

> Magic involves the use of energy and a change in consciousness. In a Wiccan circle, the first step is usually for the group to perform a circle dance and chant in order to release etheric energy or *raise the power*...Dance is one of the eight ways of raising magical power...[70]

This viewpoint was confirmed in several replies, for instance:

(Reply no. 7 - excerpt):

> Music, particularly when linked with dance/ movement provides a very powerful working tool to assist with Craft work. It has the power to provide both an individual and collective stimulus to those present.

The music of the British group Steeleye Span was popular and their arrangement of *John Barleycorn* was often used at the harvest festival of Lughnasadh (or Lammas): 'Where this is the time of the main grain harvest, the God is in his guise as John Barleycorn, the Grain God'.[71] The words of the song are typical of fertility myths and it can also double as a rowdy drinking song.[72] Steeleye Span used to play mainly

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[69] Blake, 1997.
[70] V. Crowley, *Wicca* (London: Thorsons, 1996), 82.
[71] P. Tuitéan and E. Daniels, *Pocket guide to Wicca* (California: Crossing Press, 1999), 59.
[72] R. J. Stewart.

acoustic instruments which conformed to traditional folk concepts although they have increasingly moved into an almost rock music orientation. The voice of the lead female vocalist for many years (Maddy Prior) had a strength and timbre that was very different from the polished sounds of classical singers. When specific tracks were mentioned in the replies they were usually taken from Steeleye Span's earlier albums(for instance, *Below the Salt*). Maddy Prior was also cited in her own right with her recording of *The Raven* being used by one group (reply no.11) for their Samhain ritual.

Other groups and individual performers were listed only occasionally, which implies that personal taste was responsible for the choice. (For instance, Donovan, Fairport Convention, the Chieftains and the Waterboys received isolated mentions.) In the case of Fairport Convention this may seem surprising since their album *Liege and Lief* (1969) is 'generally identified as the first real British folk-rock LP.'[73] A magical quality is believed to be present in the opening song *Come all you rolling minstrels* the aim of which is to 'rouse the spirit of the earth and move the rolling sky…An eerie traditional, shape-shifting ballad…'[74]

What was even more surprising was the absence of any reference to the British folk group Pentangle since their 'name and logo inevitably conjure up pagan associations, although this element was only infrequently demonstrated in their work…but the "Pents" were, in reality, "positively pagan" (John Renbourn).'[75] One can only guess as to why this came about other than speculating that their appearance on the folk music scene was prior to the expansion of pagan-orientated music. In short, they were too early.

Celtic literature contains many references to music in a 'spiritual or supernatural Dimension' and there are many descriptions of its 'powerful effect on the listener'. It is portrayed as 'one of the most potent forces of the Celtic imagination.'[76]

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[73] J. Gale, 'The Magic of Folk Rock', *Talking Stick, xxv, Autumn* (1997), 38-40.
[74] Ibid.
[75] Ibid.
[76] Ralls-MacLeod, 1-2.

Celtic music was mentioned five times in the questionnaires and Celtic performers such as McKennitt, Enya and Clannad a further four, nine and thirteen times respectively. Almost half of music users favoured what could be described as 'Neo-Celtic' music. This is very much in accordance with what might be described as the 'Celtic revival':

> The Celts have undoubtedly made a comeback. The renewed interest in and honouring of the Celts among pagans is part of a broader social trend, in which Celts have re-emerged as noble savages.[77]

This is explored further by Magliocco and Tannen:

> The prevalence of Celtic music is just one part of the predominance of Celtic cultural elements...Instead, it is likely that early Witchcraft revivalists, among them Gerald B. Gardner, grafted the names of Celtic deities onto an existing practice during the 1930's,...in order to bring it into syntony with Margaret Murray's interpretation of medieval Scottish witchcraft as based on pre-Christian religion...they were the first victims of British colonial expansion. They were romanticised by early folklorists as the 'noble savages' of Europe, and in fact were often compared with Native Americans by 19th century ethnologists.[78]

It is outside of the remit of this study to become involved in the question of the authenticity of this notion, but it is within it to note the frequent occurrence in writings by pagans of statements like the following assertion that:

> ...late twentieth century humanity is in a mess, that we have become spiritually out of tune with ourselves, with others, with the planet. It is also widely held that it was not always so, that in the past our ancestors understood the symbiotic relationship of planet and people, were in tune with nature, were aware of the sacred in everyday life, knew their place in the great scheme of things.[79]

A romanticised view of Celtic culture and music, about which very little is known, promotes the idea that the world was a better place to live in during those halcyon days and this is reflected in the use of modern pseudo-Celtic music. Sometimes wild claims are made concerning the 'Celticness' of music: 'But as far as Celtic magic is concerned there is one piece of music which for many people, myself included, is totally evocative of the British or Celtic ethos, the Vaughan Williams *Fantasia on a*

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[77] M. Bowman, 'Cardiac Celts: Images of the Celts in Paganism', eds. G. Harvey and C. Hardman, *Pagan Pathways* (London: Thorsons, 2000), 250.
[78] Magliocco and Tannen, 196.
[79] Ibid., 242.

Theme by Thomas Tallis'.[80] Whatever the merits of this work - which I personally believe are considerable - it cannot be cited as an example of Celtic music for several reasons. The English composer; son of an Anglican minister; editor of the *English Hymnal* etc., made use of almost exclusively English material in his works. Tallis was similarly an English composer who lived and worked in London and his so-called 'theme' is a, some would say, divine setting of the Phrygian mode enhanced by Vaughan Williams' orchestration with bowed strings.

There are further issues to be mentioned before discussing the music itself. The use of Clannad's music for the television series *Robin of Sherwood* linked it with a pagan theme from antiquity - living at one with nature and outside of conventional society. The facts that Clannad traditionally dress in black and perform in dark or misty settings might be seen as resonating well with the association of Wicca with nocturnal mysteries. They have given several of their albums and songs pagan-friendly titles such as *The Magical Ring* and *The Fairy Queen*. The tendency for Irish folk music to be a prominent folk musical genre within the UK might also enhance its reputation. The music is melodic and often uses modal passages and harmonies as opposed to the classical tradition of diatonic-based major and minor scales. Apart from extensive use of reverberation in the recordings and performances, synthesised effects are kept to a minimum. The instrumentation has an acoustic 'feel' to it that is achieved by careful mixing and editing of the instruments played. These include the harp, guitar, mandolin, flute, recorder, whistle etc. In an interview about the group the lead female vocalist Máire Brennan spoke about people talking about '...the etherial [sic] sound and your haunting voice'. She continues:

> Our music would be leaning towards the spiritual side of the aura of it. I'd say it's very earthy, where we get our sounds. Maybe it's because Donegal having such valleys and cliffs and mountains and everything. I really do think that Donegal has an awful lot to do with the sound we get.[81]

It is perhaps ironic considering pagans wish to 'harm none' that Clannad's 'leap to fame' was with the background music to *Harry's Game* (1982), a film about subterfuge and violence in Northern Ireland. However, the music's 'haunting' sound, using Brennan's clear voice without vibrato and the close harmony of the rest of the

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[80] Hope, 247.
[81] M. Brennan (1995) *A Celtic Celebration*. www.jtwinc.com/clannad/celb.htm.

group, intangibly takes the listener beyond the film's violence and emphasises the pathos of the situation.

The Scottish group Capercaille was mentioned once (*Waiting for the Wheel to turn*) and the music of Enya was also popular - there are many similar features in her music to that of Clannad. Indeed, she was a member of the group for a short time and was undoubtedly influenced by their style. Her themes and musical treatment bear all the hallmarks of Clannad but using more synthesised sounds to accompany her solo voice. One reply (no. 6) quoted Clannad and Enya recordings being used despite the group avoiding music with lyrics in their rituals: 'And we avoid vocals, unless they're Enya/ Clannad type vocals that "sound instrumentalish" and moodyambient.'

Loreena McKennitt's music is very popular in the US and Canada but less so in Britain because of alleged 'distribution problems' by her marketing company. I decided to scrutinise her music further because it seemed to have a quality that was particularly in harmony with pagan concepts.

Her music was mentioned four times in the survey and many times in conversation with non-pagans about the music they like. It may be speculated that it is not used during rituals more often because the words of her songs produce very specific imagery that might distract people away from the work – or magick – being undertaken. She describes the music herself as "eclectic Celtic" in her company's publicity material (*Quinlan Road*) and certainly her early material is strongly influenced by Neo-Celtic ideas.

She was born in Canada and became involved in the Shakespeare Festival in Stratford, Ontario in the 1980s. McKennitt has recorded sixteen individual albums to date (2001) as well as compilation CDs and videos. Her debut album *Elemental* was released in 1985 on her own recording label and a biographical video *No Journey's End* appeared in 1997. She has not been on tour or released any further albums since 1999 when she distributed a two-CD set of live concerts for charity held in Paris and Toronto in 1998. This was to commemorate the death of her fiancé who died in a drowning accident.

It is understandable from the titles of some of the tracks on her albums alone why pagans find her work attractive. These include *The Seasons* (from *To Drive the Cold Winter Away*), *Samhain Night, Standing Stones* and *Huron 'Beltane' Fire Dance* (from *Parallel Dreams*), *All Souls Night* and *The Old Ways* (from *The Visit*) and *Full Circle* (from *The Mask and Mirror*). Her video releases include a series of three films devoted to "women's spirituality, goddess worship, and the environment" (publicity flyer) issues that are of importance to most pagans. One of these ('The Burning Times') provides a potted history of witchcraft that is attractive to pagans because it embodies their own deeply sympathetic attitude to the witch trials. Its very title, 'The Burning Times', is taken from the characterisation of the period of the trials by Gerald Gardner, the founder or publicist of Wicca. However, her publicity officer stressed, in private conversation, that she does not hold pagan beliefs as such and wishes her music to appeal to all people whatever their convictions.[82]

Her album *Parallel Dreams* is very representative of her work and will be discussed in more detail to illustrate her musical traits.

Parallel Dreams[83]

The album was first released in 1989 and consists of eight tracks and a little under forty five minutes music. The sleeve notes inform one:

> Beyond the transportation into fantasy, dreams have served as a vehicle through which we have integrated our conscious and subconscious, the real and the surreal, the powerful and the intangible.
>
> The dreams found in this recording span a wide range...from the contemporary to the historical...or the earth's yearning for release from the oppression of the human hand in *Ancient Pines*. In the *Huron 'Beltane' Fire Dance* I have tried to recall the reverence for dreams of the North American first peoples and the early Celts. If there is a recurrent thread which runs through these dreams it is one of yearning toward love, liberty and integration...[84]

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[82] Biographical details were obtained from advertising material available from her company *Quinlan Road*, London.

[83] Available as a compact disc on QRCD 103 (1989).

[84] Ibid.

The instrumentation is printed for each track on the sleeve notes and apart from synthesised sounds common use is made of the keyboard, harp, bowed strings and percussion. Occasionally other instruments are used such as the Uillean pipes in *Standing Stones* and the accordion in *Dickens' Dublin (The Palace)*. So-called 'synthetic textures' are used to provide a background sound over which she sings strophic songs where the words are usually of importance, but the textures are always clear allowing the natural timbres of the instruments and tone of voice to be heard. McKennitt sings or chants on all the tracks. For instance, *Breaking the Silence* receives a tribute to *Amnesty International*, which is reflected in the lyrics. The words reflect a Celtic theme in some of the tracks and she sometimes adopts an Irish accent in performance. Her voice is often double-tracked to provide a descant to the main melody and particularly effective wordless chanting is achieved in *Ancient Pines* (from the film the *Goddess Remembered*).

The *Huron 'Beltane' Fire Dance* successfully merges the two traditions of Native American music and Celtic music together, starting as it does with a chant accompanied by drums that merges into a lively ceilidh dance with strings and bodhran. The Aeolian mode is used here and elsewhere in the album, but major and minor keys are also to be found.

McKennitt's music appeals to a wide range of people following different religions, but pagans can certainly be included amongst her most enthusiastic followers. Occasionally other artists were mentioned by name by the informants, for instance Alan Stivell (*The Renaissance of the Celtic Harp*), Davy Spillane and Mark Winterbourne (*Celtia*), but most performers were anonymous. A large number of recordings are now available with 'Celtic' titles (*Celtic Drums*, *Celtic Dreams*, etc.) which are closer in musical concept to New Age music than traditional folk.[85]

To summarise, folk music is popular within pagan and Wiccan rituals and meetings. It is used for its nature-based and seasonal words as well as to give an authentic 'feel' to proceedings i.e. to lend support to the notion of an ancient tradition being continued.

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[85] For a detailed study of traditional Celtic musical traditions K. Ralls-MacLeod, *Music and the Celtic Otherworld* is compulsive reading.

In reality the actual oral tradition is almost extinct and therefore the information received is somewhat distorted. Stewart has commented: 'The main body of songs from the people are no earlier that the nineteenth, though some are traceable to the previous century either directly or through oral metamorphosis.'[86] Most of the music referred to in the questionnaire replies was composed during the last thirty years by such groups as Clannad and Steeleye Span and is therefore very much part of a Neo-Folk or Neo-Celtic repertoire.

4.2.5.2.3 New Age music

In *The Triumph of the Moon* Ronald Hutton discusses whether pagan witchcraft is an integral part of the New Age movement. He differentiates between New Age scholars who tend to accept this, and those who have studied paganism who do not. He mentions their differing beginnings in the US and Britain respectively and other contrasts, but reminds us that the two movements 'have some points of similarity and overlap' including the importance of personal development and self-expression. Pagans use New Age music where it enhances their rituals, and the often seamless, minimalistic effects of such music can help in the altered states of consciousness that are sometimes desired. Furthermore, the New Age movement's inclusion of music from different traditions such as Native American Indian and Inuit encourages a broadening of listening that is not necessarily found in other types of music.

One searches in vain for a precise definition of New Age music that can be agreed upon by a majority of composers, listeners and critics.[87] In *The Secret Power of Music*[88] David Tame is somewhat dismissive of such music but without expanding upon of what it actually consists. I presume that his use of arrows implies continuation at the same standard for the horizontal and deterioration for the vertical:

> Yet it can be of no little importance that the New Age movement, for all its high mystical hopes and commendable moral values, has thus far adhered almost exclusively to the music of the → and even ↓ directions.[89]

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[86] R. J. Stewart, 57.
[87] See H. N. Werkhoven, *The International Guide to New Age Music* (New York: Billboard, 1998).[84]
[88] D. Tame, *The Secret Power of Music* (Wellingborough, Turnstone Press, 1984).
[89] Ibid., 125.

He continues even more pessimistically:

> Does it impel us to awaken to the challenges of the hour in the world at large, as, directly or indirectly, any genuine New Age music must? Not when it is an impulsive chaos of jazz. Not when it is over-electronic and divorced from human feelings. Not when, as it so often is, it is a synthetic mist of psychedelic miasma.[90]

However, his final comment introduces a glimmer of hope:

> Yet, ultimately, we must also begin to look ahead once more; to reawaken within ourselves the confident hope that a genuine New Age music is about to dawn; a music of equal or even greater sublimity as the great works of the past, and yet possessing a character and effect which is entirely new.[91]

Watson and Drury devote a chapter to such music which they describe as being based 'on the idea that we can create music to alter our moods and expand our levels of awareness.'[92] They trace its origin to the late 1960s and claim its origins to come from 'cosmic rock music, Indian ragas, meditative folk music and to a lesser extent, certain forms of contemporary jazz'. It is also affirmed that currently the music has become more 'mellow' since it is often used for meditation and relaxation. The remainder of the chapter provides a world-view of influences including Pink Floyd, Mike Oldfield, Tangerine Dream, Steve Halpern, Philip Glass, and Masanori Takashi.

The problem with these ideas is that New Age music has changed considerably over the last fifteen years and has branched out to include many more nature-based sounds and concepts. Ethnomusicological research and commercial marketing has brought the music of distant lands within reach of European understanding and performance. New Age music has allowed 'cosmic rock' to become its own genre of 'pagan rock' and has almost totally distanced itself from contemporary jazz.

A possible origin of the term 'New Age' is provided by Kay Gardner (1997) suggesting its first appearance in the 1968 musical *Hair*. She elaborates on the music's content:

> ...extremely broad ranges of musical styles and forms within this new category – jazz, folk, compositional, improvisational, ethnic, fusion, and

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[90] Ibid., 126.
[91] Ibid., 132.
[92] A. Watson and N. Drury, *Healing Music* (Bridport: Prism Press, 1987), 79.

> various combinations of styles. Even breaking new age music down into two parts, calling the electronic music 'space music' and the acoustic music 'Earth music', doesn't express its variety. It is the *intent* of this music which ties together the category's diverse styles, the intention of expressing the concerns of the new age – spirituality, communication among all ethnic groups, and the celebration of Earth and all Her living beings.[93]

The composers and performers of current New Age music tend to be of a younger generation, born after 1960, with a skilled knowledge of the technical effects that modern sound equipment can provide them. Many of them also possess a high degree of artistry in vocal and instrumental techniques and possess knowledge of medieval material and music of other cultures. The music reflects their own belief systems that are often pagan or nature-based and exotic mythological subjects are often chosen for musical interpretation. They expand on these beliefs via their publicity and in conversation. Carolyn Hillyer and Nigel Shaw are particularly forthright in this respect believing that nature (in their case specifically Dartmoor in Devon) directly influences their music in a spiritual way.

New Age music, in contrast to most other types of music, has also been said to have healing qualities in other than purely therapeutic ways. The work of Peter Guy Manners, Steve Halpern and others make various claims for its efficacy. Halpern has made comparisons between his musical inspiration and that of Rosemary Brown, the Spiritualist who claimed to receive dictation from dead composers mainly during the 1970s.[94] He believes his music is 'an anti-frantic alternative to the noise pollution and stress-producing music' and he goes further in stating:

> ...there is a direct correspondence between the notes of the scale and the colour spectrum, from red to indigo. Not only that, but this also ties in with the seven Chakra centres of the body, the etheric energy centres of the Yoga tradition.[95]

However, this has been disputed by a leading music therapist:

> The vast majority of New Age music healing philosophy is fatally flawed by the oversimplification of complex psychological, physiological, acoustical, and musical phenomena.[96]

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[93] K. Gardner, *Sounding the Inner Landscape* (Shaftesbury: Element, 1997), 208.
[94] R. Brown, *Unfinished Symphonies* (London: Souvenir Press, 1971).
[95] S. Halpern, 'Talking Sound Sense', Interview in *Alpha*, *4*, *September/ October* (Fleet: Pendulum Publishing, 1979).
[96] L. Summer and J. Summer, *Music. The New Age Elixir*. New York: Prometheus, 1996), 9.

Lisa Summer successfully annihilates the bogus claims made by many self-styled New Age composers that their music can have a direct healing effect upon human organisms, believing that their claims are based upon fantasies with good intentions confused as medical facts. However, this need not concern the composers mentioned in either the questionnaires or in pagan and Wiccan literature, since virtually none of these names are quoted in her book. Furthermore references to paganism and witchcraft are entirely omitted. Nevertheless, New Age music in particular is cited in some replies to the questionnaires as possessing healing qualities.

Cat von Trapp is a musician who is well known to pagans having performed at several functions that I have personally attended and sold numerous compact discs at such events. However, her music was not mentioned in any of the questionnaires. I spoke to her about this on the telephone (June 8th 2001) and she could not provide an answer other than informing me that she tended to concentrate on the 'underground' music scene and didn't market herself as a specifically pagan artiste. Her beliefs and influences (including Eastern music and Scandinavian shamanism) were firmly of the pagan ethos. She was very positive in her belief that the more spiritual music that she and others perform will become more popular in the future.

Unspecified New Age music was claimed to be used by individuals and groups in twenty three per cent of the questionnaires returned, but this figure is increased to forty three per cent if specified New Age performers are included such as Philip Thornton, Medwyn Goodall, Lisa Gerrard, and Enigma. New Age music received a higher number of representations than any other type of music and it will therefore be scrutinised in some detail when composers were mentioned by more than one group or individual. The following met this criterion:

- Philip Chapman (4 mentions)
- Dead Can Dance (4 mentions)
- Lisa Gerrard (2 mentions)

- Enigma (4 mentions)
- Mediaeval Baebes (2 mentions)
- Medwyn Goodall (8 mentions)
- Chris Gosselin (2 mentions)
- Carolyn Hillyer and (2 mentions)
- Nigel Shaw (3 mentions)
- Mike Oldfield (6 mentions)
- Prana (7 mentions)
- Gabrielle Roth (5 mentions)
- Philip Thornton (6 mentions)

Philip Chapman

Chapman has produced more than a dozen compact discs including *Soulmates*, *Contemplation* and *Heavenly Realms*. There were two tracks mentioned in the replies to the questionnaires, namely *Return of Angels* and *Keeper of dreams* (two different correspondents) and one unspecified. Both were similar in using synthesised sounds to represent a sustained background of violins with a rippling accompaniment and smooth melody from the piano. The recordings used considerable reverberation to further enhance the 'dreamy' effect. Reviewers on the web site *Amazon.com* expressed mixed views on the music ranging from: 'The songs are beautiful…that really do remind you of angels'.(One presumes the reviewer acquired such knowledge by viewing conventional pictures and imagining appropriately heavenly music to be issuing from the angels!) to 'These songs are beyond relaxation – they're down right

depressing, almost like funeral music…2 songs and I almost needed all the sharp objects in the house hidden from me.'[97]

Whatever the merits of the music itself a consensus felt that it was useful for relaxation and meditative purposes. Possibly 'repetitious and unimaginative' but also 'soothing and uplifting'. It is not obtrusive and has been mentioned by informants as having a place as background music before or within a ritual where the focus should be on the performance of the rite.

Dead Can Dance and Lisa Gerrard

The two musicians Brendan Perry and Lisa Gerrard named their first album, released in 1984, *Dead Can Dance*. The official web site informs one:

> The album artwork, a ritual mask from New Guinea, attempted to provide a visual reinterpretation of the meaning of the name 'Dead Can Dance'. The mask, though once a living part of a tree is dead; nevertheless it has, through the artistry of its maker, been imbued with a life force of its own. To understand why we chose the name, think of the transformation of inanimacy to animacy…Think of the processes concerning life from death into live [sic]…[98]

The group and Lisa Gerrard are linked together because she was the lead female singer and joint leader of the group (together with Brendan Perry) as well as performing as a solo musician. The pair joined forces in the early 1980s and produced eight recordings with other musicians before moving apart in the late 1990s to pursue solo careers. Gerrard released a successful album in 1995 (*Mirror Pool*) and won an award in 2001 for her music (with Hans Zimmer) to the epic film *Gladiator*.

The titles of their albums include *Within the Realm of a Dying Sun* (1987), *Aion* (1990) and *Spiritchaser* (1996). For the outer cover of the latter a quote from the eminent musicologist Joscelyn Godwin (an expert in mysticism within music) is used to illustrate an aspect of the performers' philosophy:

> In cultures where music is still used as a magical force, the making of an instrument always involves the sacrifice of a living being. That being's soul

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[97] A music fan from Iowa, USA cited in *Amazon.com*.
[98] www.dcdwithin.com…duceus=labyrinthpresskit.

> then becomes part of the instrument and in the tones that come forth, the 'singing dead', who are ever present with us, make themselves heard.[99]

In a press release Gerrard announced that their music had:

> ...gone past the point of being 'this' and 'that'. Music has come to a new age, where we're exposed to music from all over the world, from a much larger palate of colour.[100]

Tracks from their recordings have been given evocative titles such as *Avatar* (from *Spleen and Ideal*), *Chant of the Paladin* (from *The Serpent's Egg*) and *The Wind that Shakes the Barley* (from *Into the Labyrinth*). This helps to focus a listener's mind prior to hearing the music. According to Perry[101] the music is born of 'a love for natural, primitive music of the world, and a love of very natural sounding things...' This frequent pagan evocation of the power of the natural world and of a spiritual link with remote, pre-Christian ancestors resonates well with pagans and the music is very suitable for both raising energy and enhancing meditation.

Despite making substantial use of synthesised sounds the music displays a remarkable range of different influences notably from medieval music and ethnic music of the Middle East, Africa, Australasia and South America. Numerous reproduction medieval and Renaissance instruments are used as well as traditional instruments from many other countries. Gerrard's voice combines exceptional technical skill with a clarity and strength that is reminiscent of the best of Middle Eastern chanting. The music can be deeply moving (for instance, *Song of the Sibyl* from *Aion*); immensely exciting (for instance, *Saltarello* from *Aion*); or mentally stimulating (for instance, *How Fortunate the Man with None* from *Into the Labyrinth*).

Although the group and Gerrard only received six mentions in the replies to the questionnaires it has come to my notice, in conversation with both pagans and witches, that their music is often used at gatherings, but without people being aware of the performers or titles used. At a recent well-attended Cambridge pagan moot, everyone asked stressed the spiritual quality of the music to the film *Gladiator*, but

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[99] J. Godwin, *Harmonies of Heaven and Earth*, 17.
[100] Dead Can Dance biography available in *Yahoo* web site.
[101] *Into the Labyrinth* press kit.

nobody knew who had composed the music to it. It is therefore possible to speculate that the music of Dead Can Dance is used in pagan gatherings more than the total number of mentions indicated in the forms circulated.

Enigma

Enigma (Greek for 'mystery') was the brainchild of Michael Cretu who was later joined by his wife Sandra who provides the vocals. 'In the United States Cretu, who was born in Romania, is reputed to be the sound-guru of the new age movement, his music is used to therapy psychic ill people.'[102] The 'project' (they do not like to use the word 'group') was started in late 1990 when Cretu 'wanted to make music that he liked himself and return to the mysticism.'[103] The first album *MCMXC a. D.* features Gregorian chants, flowing strings, flutes and female vocals. The words highlight the conflict between the Church and sexuality. One track, *Principles of Lust* incorporates the musings of the infamous Marquis de Sade whereas another, *The Voice & the Snake*, is based on the book of *Revelation* from the Bible. The album *Cross of Changes* is based, according to Cretu, on numerology and contains pictures in the accompanying booklet of witchcraft symbols and the Hindu god Shiva. *Le roi est mort, Vive le Roi* makes use of Mongolian vocals and instrumentals and most recently, *The Screen behind the Mirror* (2000) incorporates into it the opening section (*O fortuna*) from *Carmina Burana* by Carl Orff.

In *Silent Warrior* he takes a stand against the forced colonisation of Native American Indians and in *The Dream of the Dolphin* he pursues shamanic ideas. Although none of the four replies from the questionnaires specified which albums or tracks were listened to, it is clear that Enigma's combination of open spirituality and sexuality; awareness of environmental issues; and use of a wide range of instruments and synthesised effects, explains the appeal to a pagan audience manifested in responses to the questionnaires.

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[102] *Yogart* Music Magazine, 1994.
[103] The Enigma web site is http://www.enigma-archives.org.uk.

The Mediaeval Baebes

The Mediaeval Baebes were formed in 1996 when a medieval music enthusiast Dorothy Carter inspired Katherine Blake, a professional singer with the group Miranda Sex Garden, with her performance on medieval instruments. Blake formulated the idea of starting a modern medieval girl group. She found a number of singers who were interested in forming a twelve-strong all girl group who would perform medieval music in a modern way and make use of their allure and charm in the process. The result was the release of a very successful album *Salva Nos* followed by *Worldes Blysse* and extensive tours in 1997. They appeared before a large audience at the *Pagan Federation* Conference at the Fairfield Halls in Croydon in 1998:

> There was a great feeling and a good energy there. We felt we were more appreciated, but there was a concern about some of the Christian based songs. Having said that, when we sing about Mary, we know we are really singing about the Goddess.[104]

Their third album *Undrentide* released in 2000 extended their medieval material by including such songs as the *Maypole Song* from the ever-popular film (with pagans) *The Wicker Man*.

It may seem inappropriate to place the group in the 'New Age' category since their material might seem more suited to the 'Classical' section; however the music is mainly composed by the director, making use of medieval idioms. The words are often adapted from original sources that are indicated in the sleeve notes. Instrumentation is for effect rather than authenticity – guitars, saxophones, rhythm samplers, synthesised effects and 'pieces of metal' are all used according to the tastes of the arrangers. Many of the pieces receive very 'upmarket' arrangements which would not be inappropriate as part of the rock music genre (for instance, *Omnes gentes plaudite* from *Undrentide*). One would be unsuccessful in finding their music in the 'Classical' sections of any of the major or (in my experience) minor recorded music retailers.

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[104] J. Randall interview of Cylindra, *Pagan Dawn, 135, Summer* (2000), 17.

The track *Palästinalied* from their album *Undrentide* is typical of their work. The words and melody are genuine by Walter von der Vogelweide (1170-1230). The relatively simple and affective choral harmony has been added by the arrangers from within the group. The accompaniment of zither, guitar and 'glasses' is similarly not original but enhances the music.

In conversation pagans have mentioned that overall they quite like their music but would not use it in rituals because it is too obtrusive and the rock music element in some of the arrangements would not be suitable. The sleeve notes might be thought to confirm this somewhat: 'Meanwhile, the Mediaeval Baebes have played in such diverse venues as castles and S & M clubs, as well as some of the biggest rock festivals in the world including Glastonbury and Lilith Fair.'

Medwyn Goodall

Goodall's twenty-four albums have sold over a million copies and *Earth Healer* was voted the best *New World* album of 1992. Although he claims on a web site[105] that the guitar is his main instrument this is not apparent from the recordings that sound entirely synthesiser-based. He admits to possessing many samplers that can reproduce electronically virtually any instrument desired. Goodall claims that after several hours he can have two albums of material and that: 'my music does de-stress and relax people.'[106]

His music was named eight times in the replies to the questionnaires, which comprised the highest number of mentions of any individual composer in the survey. Some of the replies listed more than one title being used in the group's activities. On six occasions the albums were unspecified and the remaining times examples included *Druid* (twice), *Excalibur* (twice), *Merlin* and *Feet in the Soil*. However no one wrote about the music in anything but general terms, for instance: 'Medwyn Goodall for summer use' (reply no. 65). The titles of his works are certainly appropriate to pagan interests (for example, *Pagan Dawn*, *Moon Goddess*, etc.) and this may be a part reason for

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[105] http:www.gardenofbadthings.co./medwyn.htm.
[106] Ibid.

their popularity. The music itself is bland and repetitive and its unobtrusive quality might be found to be particularly useful where background sound is required that does not disturb the function of a ritual. His music was specified in the following quote: 'Background music adds atmosphere, blocks out unwanted intrusive noise e.g. cars, alarms etc.' (Reply no. 30).

Chris Gosselin

Gosselin has produced a number of compact discs and tapes that tend to be available mainly at pagan conferences and specifically pagan outlets. Because of the relative lack of information about him I made contact directly and he sent me details about his musical upbringing and a copy of his tape *Millennium Rites*. He describes his musical influences as classical but:

> Pet hates (besides most modern pop and its sideshoots) are (believe it or not) Mozart, Beethoven, Schumann, Schuberet [sic], Haydn, Handel – O all that lot. But I have a secret addiction to Dicky Strauss, but not Wagner or Mahler.[107]

He further defines his music as 'New Age crossed with classical' and he claims that his music holds 'magickal energy within it...and might even mean that it is effective'. He cites Bachoven's *Myth, Religion and Mother Right* in paraphrase as conveying similar beliefs to his own about music:

> Human language is too limited to deploy the concepts that can be employed in the magic-working state. Music awakens intimations: speech is better at explaining. Music plucks all the strings of the human spirit at once: speech is compelled to take one thought at a time. Music strikes roots into the depths of the soul; language skims over the surface of the understanding like a soft breeze. Music aims inwards, language outward. Music can combine the most disparate elements into a single impression. Language deals in successive particulars: it expresses bit by bit what must be brought home to the soul at a single glance if it is to affect us profoundly. Words make the infinite finite, music carries the spirit beyond the finite world of becoming into the realm of infinite being.[108]

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[107] Private correspondence. Alas he died a few months later.
[108] C. Gosselin, 'Esoteric Music. 6.

The two references to his music did not specify what they were referring to and I therefore had to rely on the tape he sent as being representative of his work. *Millennium Rites* consists of spoken rituals with accompanying music that are intended to be used for personal use when attendance at a public ceremony is not possible. The music displays its classical influences with traditional, mainly concordant harmony and a full orchestral sound created on a synthesiser. An occasional direct quote can be heard from standard repertoire, for instance, a few bars of *In the Hall of the Mountain King* (Grieg) make an appearance and one of the main chants sung was used in Elizabethan times as a drinking round.

In some ways Gosselin's work personifies the English tradition of amateur music without any derogatory implications of the term. He is enthusiastic about his tapes and produces and records them himself. It would seem that their circulation is mainly dependent upon him also.

<u>Carolyn Hillyer and Nigel Shaw</u>

Hillyer and Shaw are linked together since they work as married partners but often publish under separate names. I have decided, for several reasons, to investigate their music and rationale for composing in more detail than the other musicians researched:

- Their music is popular within the pagan movement.
- They agreed to grant me interviews as necessary to clarify information.
- They have produced a number of works that are readily available.

The extent of their popularity can be seen in the number of recordings that they have produced and that in conversation about pagan music their names are often mentioned. At the Conference of 'Music and Song in Contemporary and New Age Religion' held at the Open University in May 2001, their music was cited by two of the speakers as being particularly appropriate for use in pagan ceremonies.

Under the title of their company *Seventh Wave Music* a catalogue provides biographical information about themselves and their music. Shaw describes himself as:

> ...a composer, musician and flute maker...Originally a keyboard player, Nigel has developed his work into a unique combination of electronic technology, sound recordings gathered from nature, and a broad range of ancient instruments including wooden and clay flutes, traditional whistles, drums and percussion.

Hillyer describes herself as:

> ...a musician, a composer of strong beautiful songs and raw inspiring chants...She is an artist, a painter of goddess images of deep-woman archetypes, of sacred landscape in the human form. She is a writer, with an unusual perspective on woman's mystery.[109]

At an interview they granted me at their farmhouse in Dartmoor on April 17th 2001, they provided further information about themselves. Shaw previously worked as a music producer and keyboard player in London and Hillyer was a successful cartoonist and illustrator working for a US company. They came together to combine their talents about ten years before. Their inspiration for this stemmed from Dartmoor itself and the surrounding area. Hillyer initially felt the need to paint the landscape and Shaw to produce music inspired by it. As they began to feel at one with the scenery their artistic talents intermingled with Hillyer producing songs in addition to her paintings and Shaw carving wooden sculptures as well as making his own flutes.

Musical influences on their work have come from a variety of sources including Classical and medieval music, folk and traditional songs and dance music. Specific influences have been Lisa Gerrard and Brendan Perry (Dead Can Dance) and the Icelandic popular singer Björk. Shaw mentioned a dislike for opera that is shared by many of his pagan contemporaries! Hillyer explained that the words she uses often 'emerge from the paintings' and are not consciously worked out – a sort of 'sound language' that conveys ideas and emotions without demanding explicit images. (She jokingly mentioned that on a tour in Estonia the audience thought the words resembled their own language, but that they couldn't understand it!) Although they

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[109] Their company *Seventh Wave Music* provides literature about their biographies and music.

tend to work together, when one name appears on an album then that person has had the major input.

The expressed intention of the music is to stir ancient memories, to allow performers and listeners to share a mystical journey together and enter an altered state of consciousness. On the several occasions that I have seen and heard them perform this has apparently happened. Instead of the applause that usually follows each item quite often the audience has been hushed and silent, almost mesmerised. In contrast the lively numbers have produced a spontaneous surge of immediate enthusiastic clapping.

When interviewed (April 2001), they informed me their goal was to continue to develop both musically and artistically and to be able to maintain their current relatively peaceful lifestyle. They disapproved of my categorising their work as New Age, but could not provide a suitable alternative for retail display. They have released twenty-one albums (two of which they have now deleted) including *Songs of the Forgotten People*, *Echoes of the Ancient Forest*, *Requiem: Well of Souls* and *Riven Inside*. This music is representative of their work and the albums will be scrutinised below.

<u>*Songs of the Forgotten People*</u>[110]

Songs of the Forgotten People was produced jointly in 1996. It contains twenty-two tracks and plays for seventy-six minutes. Hillyer has produced a series of eight life size paintings that are intrinsic to the music. Publicity details inform one that: 'This work explores our indigenous pre-Celtic ancestry, describing a circle of life and of season; ancient foremothers of flesh and of spirit who walked through this land, creating our oldest, deepest Woman Mystery.' This applies to the paintings rather than the album itself. The instrumentation includes a variety of flutes and whistles, percussion, synthesised keyboard and Hillyer's voice, which is sometimes double or triple-tracked to achieve descants or harmony. Some special effects are used namely sounds from nature and bird songs.

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[110] Available on compact disc number SWMCD09.

The textures here tend to be simple and repeated, reinforced with a typical instrumentation of sustained synthesised sound as a background punctuated by flute/s and drums. Some of the tracks remind one of Native American Indian music (for instance *Lau Hê Kehpê* and *Lau Hê Duhtan*). Hillyer's voice is clear and effective in this context typically using an alto or mezzo soprano register. Her use of vibrato is minimal hence allowing the clarity and richness of her voice to be heard. She uses unobtrusive ornamentation on some of the notes to enhance their emotional appeal. She sings in English and also uses the 'made-up' language (see above).

The music is mainly modal favouring the Aeolian and Dorian modes,[111] but sometimes omitting the sixth note of the mode to disguise its tonality. Considerable use is made of the interval of a perfect fifth that is useful for accompaniment purposes as well as producing overtones not available with some other pairings of notes. When early Church music was moving from plainsong into harmonised music, this interval was favoured because of its harmonisation qualities as well as the practical reason of allowing voices more comfortable in different registers to participate.

Track 10 *Lau Hê Raumi* is a good example of Hillyer and Shaw's style of composing and performing. The synthesised keyboard produces a harp-like accompaniment with sustained bass notes. Flutes and percussion are added by Shaw whilst Hillyer sings a melody in three parts using triple tracking. Repetition is used to produce an almost mantra-like effect. This track is also similar to some of the music composed by Dead Can Dance. The album takes one on a journey through the conjunction of the circle of life and the seasons, concepts very dear to the heart of pagans.

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[111] Modes can be viewed as the forerunners of Western music scales. They are usually thought of as having originated in ancient Greece, having been described by Pythagoras (cited in Godwin, 1987). The clearest way to think of them is to imagine the white notes only of a piano being played for one octave (eight notes alternately) starting at different places for different modes. For example, D – D would produce the Dorian mode; E – E the Phrygian mode; A – A the Aeolian mode etc. However, if the starting point was adjusted, but the same mode was required, then some notes would have to be changed. Therefore, if the Dorian mode was wanted starting on the note A then to maintain the same intervals between each note, the sixth note would have to be sharpened to F#. Contemporary major scales are based on the Ionian mode, that corresponds to the notes C – C on the piano. (Other common modes are the Lydian F – F, and the Mixolydian G – G.) Modal structures will only use the

Echoes of the Ancient Forest[112]

Echoes of the Ancient Forest was composed jointly in 1996 and consists of four lengthy tracks (each approximately sixteen minutes) named: *Willow*, *Birch*, *Oak* and *Holly*. In the sleeve notes each of the trees are described in poetic ways that the music seeks to compliment and enhance. The music is fairly similar throughout all the tracks with various blends of different flutes, synthesised string sounds, wordless chanting, jingling and bell-like percussive sounds, and 'natural recordings of forest sounds and birdsong from surviving ancient woodland on Dartmoor.' The pulse is very slow, even dreamy, throughout and the harmony remains mainly in a minor tonality. The music is different from the other albums in so far as it does not draw so much attention to itself and, in this respect, it was mentioned in some questionnaires as being very appropriate for ritual usage. Indeed, one witch admitted to receiving his second-degree initiation with this album as the background music. He, and the rest of his coven, believed that the music provided a calm and ambient background allowing full concentration on the rite being undertaken whilst simultaneously enhancing the feeling of being at one with Nature.

Although musically it perhaps provides less interest than the other albums, it has become one of their best-selling album and 'is highly recommended by many practitioners for massage, healing, relaxation and inspiration' (publicity material).

REQUIEM - Well of Souls[113]

Requiem was composed by Nigel Shaw between 1998 and 1999 (he is joined in the performance of the music by Carolyn Hillyer) and it consists of ten tracks loosely based on the classical form of the Mass for the Dead. It is currently their best-selling album (May 2001). However, neither does it use Latin for the occasional voice parts, nor does it seek connection with a specific religion. The sleeve note indicates its inspiration being drawn from the Requiem of Maurice Duruflé: "*The Well of Souls*

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notes within the modes accepted accept when they change to other modes, similarly to key changes in Western harmony.

[112] Available on compact disc number SWMCD10.

[113] Available on compact disc number SWMCD11.

Requiem is a personal interpretation of the journey through death yet this music is as much a celebration of life as a song for the dead." Each of the tracks is given a descriptive title (*Eagle's Gift*, *Sanctuary*, *Spirit of Eden* etc.) that corresponds to a section in a requiem mass. For instance, *Mercy* represents the Agnus Dei and *Rest Gentle Heart* the Pie Jesu.

The instrumentation being used is also indicated on the sleeve notes, but this can be somewhat confusing since some of the instruments are played in a synthesised version on the keyboard and others are recorded as sampled sounds initially taken from acoustic instruments e.g. harp, bowed strings and nylon strung guitar. The samples have the advantages of allowing the original harmonics and resonance of the original instruments to be maintained. Most of the tracks use a sustained ambient undercurrent of synthesised sound – mainly strings, and the flutes, Shaw's favoured instruments, are used in virtually all the pieces. A cor anglais sound is successfully incorporated into *Well of Souls* (track 2) and *Mercy* (track 7), the latter of which is perhaps the most accomplished item using contrasting sections with a rippling rhythmic effect to good use. Hillyer's voice is used for wordless chants at various places and a synthesised choir is added notably to give an angelic conclusion to the work. In addition to the Aeolian mode being prevalent, three tracks (*Well of Souls*, *Hallowed Earth* and *Sanctuary*) use major keys but the majority of the work has a minor tonality which is associated with the Aeolian.

The overall 'feel' of the album is slow, sustained and subdued which is in keeping with its title. Shaw builds up layers of sound in *Rest Gentle Heart* and *Mercy* by layering his instruments over repeated melodies to build climaxes where desired but the work finishes with a diminuendo into silence.

RIVEN Inside[114]

RIVEN was composed jointly in 2000 and is intended as the first part of a two CD compilation – the other part being *RIVEN Outside*. The publicity material explains that this album 'encompasses much of the softer dynamic of their music, ranging from

[114] Available on compact disc number SWMCD12.

Nigel's delicate flute pieces to Carolyn's graceful and shadowy songs through to the strong tribal acoustic rhythms and unusual chants…' It contains fifteen tracks and the instrumentation is similar to the other albums, but extra musicians are employed for some of the pieces. Acknowledgements are made for using the traditional Irish melodies *The Lonesome Boatman* and *Spring Blessing*; the sixteenth-century English ballad *The Three Ravens*; and a fourteenth-century Italian *Trotto-Satterello* [sic].

There are three instrumental tracks (5, 11 and 14) that are subdued and gentle, the latter using synthesised sounds of the sea together with soaring flute melodies. One of the most successful tracks (*Be Wary of Lovers who Come from the Greenwood*) starts atmospherically with flutes, synthesised harps and jingling bells. A lyrical melody is sung over this that eventually leads into a lively trotto (medieval dance) played on synthesised violin with flutes, drums and percussion – very rousing. The dulcimer is also used for a lively accompaniment in the oriental sounding *The Mead Bench*.

However, the most noteworthy tracks are the vocal orientated items. Hillyer uses her voice in a variety of ways to acquire quite different sounds. For instance, in track 10 (*The Ragged Megs*) she produces a fast patter-song style which includes whispering and a voice-over effect, whereas in track 8 (*The Wisdom of You*) she uses a stark declamatory style to obtain a dramatic outcome. She sings the beautiful melody of track 13 (*Winter Blessing*) using a clear voice but enhanced with an individual breathing technique that adds considerably to the attractiveness of the song. By exhaling audibly on certain words she achieves a style of legato (smoothness) that adds considerably to the texture of the music, notably in this track but also elsewhere. (For instance, *Autumn Blessing* and *The Ragged Megs*.) It has an accompaniment of keyboard with flutes and a sustained synthesised strings background.

A variety of modes are used in this album. In addition to the popular Dorian and Aeolian, the Lydian and Mixolydian are used as well as major and minor keys. This allows a variety of styles and moods to be present and although a progression between the tracks is not apparent, this was neither stipulated nor desired at the album's conception. Despite using somewhat exaggerated language, the publicity comments in a non-specific manner what the listener might hope to achieve from listening to the

music: 'A strange and beautiful entanglement of soul-filled melodies and songs drawn from medieval, faerie and ancient pagan worlds...'[115]

Whilst searching the 'world wide web' for information about Hillyer and Shaw, I discovered the following description of their music:

> We have searched a long time for real Pagan Music and believe we have found it with Seventh Wave. A colaboration [sic] between Carolyn Hillyer and Nigel Shaw who are without doubt the UK's most forefront creators of Modern, yet Ancient Earth Musick designed in Celebration of Life's varied experiences and the true Love of nature's Seasons and Moods.[116]

One can understand the sentiment of this viewpoint since the music uses modern techniques and effects, but is nevertheless devoted to maintaining a focus upon nature-based and earth-based issues. Using ambient background sounds together with Shaw's considerable ability on a wide variety of flutes and, possibly above all, Hillyer's clear, evocative voice, they have produced a sound that has very clear appeal to many pagans.

Mike Oldfield

Oldfield was born in Reading in 1953 and first became noticed as an outstanding composer and performer in June 1973 with the release of the massively successful *Tubular Bells* (over sixteen million copies sold to date in 1999 according to his web site) which was used as the theme music to the film *The Exorcist*.[117] His album *Hergest Ridge* (1974) was also very popular and compared to the minimalist works of Terry Riley, Steve Reich and Philip Glass. Its popularity with pagans can be explained by its reference to a natural environment (a ridge of hills in Herefordshire) and the trance-like effect of its six related tunes. One critic (cited on the sleeve notes) described it as 'a somnolent pastoral epic'.

His popularity started to wane with *Ommadawn* in 1975 and he spent the next years producing other recordings and tours that received mixed reviews. In 1996 he released

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[115] Publicity material available from *Seventh Wave Music*.
[116] Other material found on the web includes *Musick, Magick of the Universe* http://www.witches.org.uk/music.html.
[117] http://www.mikeoldfield.org.

Voyager which included several tracks that were inspired by Celtic influences. He also released *Tubular Bells 2* and *Tubular Bells 3*. It is not really surprising that pagans did not include any of his *Tubular Bells* recordings in their lists of pagan music despite its minimalistic sound, since the first album has been probably permanently linked with the film *The Exorcist* in many people's imaginations. The connection with demonic possession and Roman Catholic exorcism is not one that pagans and witches favour in their choices of music.

The music of Mike Oldfield was mentioned six times in the replies to the questionnaires: *Hergest Ridge* was listed twice, *Ommadawn*, *Incantations*, and *Voyager* were all mentioned once and the music was unspecified on one other occasion. None of the replies provided details concerning the reasons for their choice. In lieu of this, it can only be suggested that the traits of the music that it has in common with other pieces favoured by the respondents are exotic titles and trance-like qualities. Further to this it is unlikely that anyone other than an aficionado of his work would be aware that both *Ommadawn* and *Amarok* are invented words loosely based on Gaelic meaning 'idiot' and 'happy' respectively!

Prana

Prana is the label used for the music of the Czech Republic musician and healer Petr Piños. The music is intended to provide relaxation and inspiration. It is also said, in some examples, to 'activate the healing strength of the organism'.[118] Other albums included *Harmonie Caker* and *Meditace S Hudbou* and one is informed that: 'After repeated listening, the listener has the pleasant sensation of detecting new hidden sound layers and musical surfaces, which he did not hear when he first listened.'[119] The music is very difficult to obtain outside of the Czech Republic.

The replies to the questionnaire mentioned Prana seven times, but since several of these were from the same geographical location it might be surmised that people participating in a single coven were replying individually to the music used in their

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[118] Publicity material about *Poselstvi Harmonie*in http://www.prana.cz/a_hudba.html.
[119] Ibid.

meetings thereby giving the music less significance. Further information was denied through reasons of confidentiality.

Gabrielle Roth

Gabrielle Roth's music was mentioned five times in the replies to the questionnaires, but with none of the pieces identified. Her accompanying group The Mirrors, that she refers to as a 'dance/ theatre/ music company'[120] was not named in any of the correspondences. Typically the use of her music was not specified and statements like 'we use Gabrielle Roth's music' were common. However, one reply wrote of compiling a tape of it in connection with dance, but no other details were provided.

Her music is built on percussion and rhythm as its main focus and she says it seeks to give the listener the feelings that a shaman might feel in a trance state. Roth has released eleven albums which include *Zone Unknown* ('dance your heart out and your ass off into the zone') and *Refuge* which received the following somewhat biased reviews:

> I don't think I've ever heard a more unique album featuring Tibetan Buddhist chants mixed with world percussion. Talk about a moving experience... truly a fantastic album that must be heard![121]

> Gabrielle Roth is the only American woman creating authentic ambient tribal music...and has always been intuitively ahead of the buzz.[122]

> Perfect for spiritual meditation, massage, sacred dance, and contemplation, this unusual and very tasty record helps to further bridge the gap between East and West with such grace that the Buddha must surely be smiling.[123]

The heavily synthesised album (1998) consists of seven pseudo-Buddhist tracks and features the voice of the Russian rock musician Boris Grebenshikov.

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[120] In ravenrec@panix.com.
[121] Liz Doan in *Music Design* cited in ravenrec@panix.com.
[122] A New Age retailer cited in Ibid.
[123] P. J. Birosik, *Musik International*, cited in Ibid.

It would seem that pagans might use this or similar music in their meetings because of its trance-inducing effect but without further information, other than the dance use mentioned before, this cannot be stated with certainty

Philip Thornton

Philip Thornton's music was referred to six times in the questionnaires. On two occasions the music was unspecified, but four albums were named: *Eternal Egypt*, *Pharaoh*, *Fire Queen* and *Shaman*. The first two albums were felt to be particularly useful during an 'Egyptian' ritual. Not surprisingly the publicity material agrees with this sentiment:

> Two of the world's most highly acclaimed musicians [Hossam Ramzy and Phil Thornton] have joined souls to create a tremendously majestic album that evokes all the splendour of this ancient land. Exotic, stirring rhythms interweave with visionary music to provide an outstanding, hypnotic, and wholly captivating recording.

It continues:

> An acclaimed master of the Synthesiser, a highly talented multi-instrumentalist, and an innovative producer, Phil Thornton is very much a leading light amongst the futuristic and visionary musicians of the New Age.[124]

Thornton has released twelve albums that, in addition to the fore-mentioned, include *Initiation*, *Solstice*, and *Sorcerer*. His music makes considerable use of the synthesiser to achieve the effects required which are particularly atmospheric in his 'Egyptian' works. To add a personal note, I have found that his synthesised strings, drums and shawm (a traditional Middle Eastern instrument similar in sound to a raucous oboe) together with natural sounds can aid altered states of consciousness as part of pathworking or ritual.

Some of the sounds can become repetitive when similar synthesised instrumentation is used. For instance, *Firequeen* consists mainly of ambient 'washes' of sound with drum accompaniment. This non-obtrusive effect would certainly cover background sounds without distracting participants in a rite.

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[124] http://www.holistic.ie/cosmic_sounds/artists.htm.

Discussion

A broad spectrum of music has been discovered that might be called New Age. It includes vocal music, acoustic instrumentals, natural sounds and notably synthesised effects. It uses ancient modes and Western key structures as well as Eastern instruments and techniques. When words are used they draw attention to ancient and mythological concepts as well as current 'green' issues. 'Nature' is a vital focus within such music. The music is used to prepare for ritual, to block extraneous sounds or to enhance altered states of mind. To aid the latter, the music is often repetitive and trance inducing. The quality of the music varies quite considerably from the banal to the inspiring and this will probably remain so as commercial interests attract an increasingly large number of professional and far from professional musicians to produce recordings for a similarly increasing audience.

4.2.5.2.4 Rock and Pop Music

It has been stated before that rock and pop music will not be investigated in any depth because of its connection with the commercial and entertainment industry that seems to militate against its inclusion in pagan and Wiccan rites. This situation is further exacerbated by the connection between Satanism and rock music. The Rolling Stones' song *Sympathy for the Devil* may have been influenced by the film maker Kenneth Anger, a Church of Satan member, who went on to make the film *Lucifer Rising* starring Marianne Faithfull as Lilith. The occult and Dennis Wheatley style Satanism was continued in the music and stage shows of Led Zeppelin[125] and Black Sabbath. In 1970 the group Black Widow launched a stage show described as a Satanic rock opera complete with a naked girl as the altar. Even in the 1990s some Scandinavian rock music has been associated with racism, arson, murder and Satanism.

[125] The Led Zeppelin guitarist Jimmy Page bought Aleister Crowley's house on the shores of Loch Ness.

The musician Rice Boyd is a member of the Church of Satan and his music has been described as 'sonic terrorism as an art form, veering between trance inducing mantras and a barrage of electro-noise.'[126]

The one possible exception to this heavy metal and satanic link is the group Inkubus Sukkubus that was formed in 1989. The original musicians Tony McCormack and Candia found that the words they were setting had a strong pagan bias and were particularly inspired by the 'Burning Times' of the mainly sixteenth and seventeenth centuries. They are both Wiccans and share pagans' feelings of tolerance towards other religions and people. They have admitted themselves that not all their songs are overtly pagan and that their followers are also numbered from the 'goth' movement as well as paganism. Albums have included *Belladonna and Aconite*, *Wytches*, and *Heartbeat of the Earth*.[127]

Some writers on pagan music have been particularly dismissive of such music, for instance:

> The trivia of popular entertainment seem to be taken up and cast away as lightly as they are produced, but the vital tradition of the West have greater endurance.[128]

Furthermore, pop and rock music received fewer mentions than any of the other types of music listed. However, such music was cited in several replies to the questionnaires that will be commented upon. It has been stated that:

> Around 1967 (and some say, with the Beatles' milestone album *Sergeant Pepper's*) the mainstream suddenly changed. Pop music began to venture inward. The music became more complex, more searching. It had more texture and fewer structural limitations. Electronic techniques were used to give the vocals a surreal. Mystic effect, and more and more the lyrics began to speak of the inner journey of the mind...pop lyrics began to reflect spiritual Eastern imagery. Rock discovered the sitar and the sarod. The Beatles' audience with Maharaji Mahesh Yogi and the occult began to filter in...[129]

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[126] R. Mendez, 'Rock's *Sympathy for the Devil*' (The Cauldron, 99, February (2001).
[127] M. Johnson interview 'Inkubus Sukkubus, *Pagan Dawn*, *117*, *Samhain* (1995)
[128] Stewart, 96.
[129] N. Drury and G. Tillett, *The Occult Source Book* (London: Routledge & Kegan Paul, 1978), 184-5.

The authors provide a list of groups and tracks that provides 'the titles of some of the more mystical albums which could be included in the "inner space" genre.'[130] These include various tracks from Pink Floyd, King Crimson, Yes, Tangerine Dream, Klaus Schulze, Bo Hansson and Santana. The questionnaire respondents only mentioned Pink Floyd and Tangerine Dream (once each) from the complete list provided by them, which implies that their belief in the "mystical" qualities of the music is not shared by many pagans.

It would have been incredible if the Beatles had not been included in the replies, bearing in mind their huge popularity over such a relatively long period. However, they only received two mentions and both for the same track *Here Comes the Sun*, in connection with the arrival of the Sun God in ritual. As large numbers of young people began to enter paganism only in the 1970s, it is possible that popular music before then would not have therefore featured in pagan or Wiccan ritual. Other groups, such as Inkubus Sukkubus (four mentions), Runestones (three mentions) and Druidspear (one mention) were named as being overtly pagan and were linked with Meatloaf (one mention) for energy raising and socialising. The Black Sabbath track *My name is Lucifer* was mentioned as having a somewhat different use:

(Reply no. 69 – excerpt):

> The Black Sabbath tape works really well if you are doing an outdoor ritual, and straight people walk by nosing at what you are doing – they tend to leg it when they hear that!

The only other mentions of pop music concerned the R.E.M. track *This one goes out to the one I love* that the respondent admitted she used for personal reasons involving a loved one. Other replies named Bob Marley, the jazz-rock fusion band Weather Report, and the Swedish duo Arcana in no particular context.

I would maintain that pagans enjoy pop and rock music as much as anyone else, but it would seem from the answers received to the questionnaires that they do not tend to use it as part of their rituals. Only one reply (no. 30) stressed the use of pagan rock, especially Inkubus Sukkubus ('we have six of their albums'), before ritual: 'Pagan

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[130] Ibid.,187-8

Rock – Certain Ink. Sukk. [sic] songs set the scene perfectly pre-ritual – e.g. we play *Queen of the May* before our Beltane ritual.'

4.2.5.2.5 Miscellaneous or unknown

Sometimes respondents either did not know the title of the music or who the composer was.[131] This provided me with a list of sometimes intriguingly named pieces, but with no other information available from the respondents. It required a certain amount of detective work to discover further details. Into this category I placed the following:

Purple Electric Violin Concerto:[132]	Composed and played by Ed. Alleyne-Johnson. It consists of a live performance on a special five-string instrument using digital delays and effects.
Chaco Canyon Rusty Crutcher:[133]	A compact disc of music composed by Rusty Crutcher evoking the Chaco Canyon in North America
Oingo Boingo:[134]	A group of South Californian musicians (no longer performing) who held a particularly wild concert at Halloween!
Putumayo: *Best of the World*:[135]	A World Music company originally selling Latin American clothing in 1975 that started marketing music in 1993 after shoppers wanted copies of the music they heard in the shops. The label has become increasingly well known in recent years and now encompasses many different types of music.

[131] The questionnaire allowed respondents to expand on their musical tastes if they so desired.
[132] Information found in http://www.shifting.f2s.com/alleyne-johnson/pevc.html.
[133] Information found in http://www.isis-crystals.com/acatalog/iSiS_Crystals_Online_C_137.html.
[134] Information found in http://www.rit.edu/~elnppr/faqs/obfaq.html .
[135] Information found in www.putumayo.com.

Sungura: *Echoes of Africa*:[136] A well-known composer of African music who's actual name is Rabbit Sungura.

Further written or phone contact sometimes produced more hints as to the identity of the music. For instance, I was unaware of the night club in San Antonio, Ibiza called *Café del Mar* that markets its discotheque's own compilation of music for commercial reasons until one reply clarified this for me. In contrast no further information was available concerning the mention of *Cowan Song*. I found songs written by John, Cathy and Jude Cowan in various sources on the Internet. Similarly unspecified music by J. Goldman could have been Jean-Jacques or Jeff. Goldman and there were several different composers bearing some of the names referred to in the questionnaires, for instance Raphael and Walker.

Several respondents referred to 'natural' sounds and listed tapes of bird song and sounds of the sea as useful in their rites. Other sounds included Tibetan bowls and unspecified Buddhist music.

4.2.5.3 Discussion

Magliocco and Tannen make useful comments about pagan music in their article that my own research bears out:

> What is Pagan music?...Songs and lyrics that reach inside you and touch the inner depths of your soul...allows us to touch our past, hear some of the beauty heard by our ancestors...Music was ever an essential element in ancient worship...Pagans are inspired by songs from mainstream sources: pop, classical, and traditional and popular folk music.[137]

I would expand this description to include instrumental music, both acoustic and electronic that serves inspirational or practical purposes. It has been seen that pagans use a very wide range of music and that they tend to be quite careful in their choice of appropriate material. In some examples it has been difficult to categorise it because of

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[136] Information found in music.webcity.com.au/browse.cgi?keywords=%5ER&Stype=Artist-15k-.
[137] Magliocco and Tannen, 177-8.

its integration of styles from different cultures and historical periods and further to this it is still changing. The widespread availability of a huge range of different types of music, especially after the expansion of the compact disc market, has provided access to an increased number of people who are willing to explore alternative music. The range of technological effects available to composers has similarly increased allowing numerous timbres and textures to be incorporated into their compositions.

Alongside this live music has continued within the pagan religion unabated and it is possible that the types of instruments that are used in present-day covens and other pagan gatherings are of the same kinds that were used in earlier, pre-recording times.

4.2.6 Reasons for the choice of music

The question was asked what the reasons were for the choice of music. The reason that this section was included was to allow the respondents to communicate as much as information as possible within the questionnaire. I welcomed their varying interpretations. Many people incorporated their answers into their replies to the following question,[138] but some answered each section both clearly and separately.

The most common reason cited was that the music should support or enhance the ritual. A typical answer was: (Reply no. 9 – excerpt) 'To provide a supportive and complimentary backdrop to a ritual, or it may be an intrinsic part of the ritual.' Some of the replies were quite precise about what they used during the rituals and why they used the chosen pieces:
(Reply no. 38 – excerpt):

> During the ritual the purpose of our music is to raise energy so most of the time we're chanting. We like to fall back on chants we know, so we can focus on the sound/ harmony/ counterpoint and energy rather than trying to learn new words. Our favourites are:
>
> 'We all come from the Goddess, and to her we shall return…'
> 'Everything she touches she changes…'
> 'I circle around, circle around, the boundaries of the earth…'

[138] See 4.2.7.

> Sometimes we play recorded music during ritual, and use dance or body motion as part of the ritual. Loreena McKennitt (*The Visit*) is a favourite artist for this activity...

Another common purpose of the music was to provide 'atmosphere' or 'mood' enhancement. Answers varied from simply stating that the music set the atmosphere to more precise definitions:

(Reply no. 22 – excerpt):

> Mood/ Mind Set: The music I choose sets the scene for my work. It tends to be instrumental to avoid the distraction of words, with a heavy rhythmic beat for ritual and soothing 'pleasing' music before and after. I vary music prior to ritual, but tend to stick to the same music during ritual. The variation is purely according to my mood.

There were a number of other reasons for using music to achieve certain effects[139]. It was believed that it would help raise energy levels that would contribute to greater empowerment and facilitate stronger magick probably during an altered state of consciousness. With the mind suitably relaxed its focus on such activities as path working and meditation would be enhanced.

More mundane reasons for the use of music also included its use as a blocking agent for external noises and also simply for fun or celebration after 'coven work'. Some respondents were honest enough to state that their choice was dependent on nothing more than simply liking a type of music.

4.2.7 Music varying according to season, people, and other reasons

The question asked whether the choice of music was influenced by the seasons, the people who were in attendance, or for any other reasons. As previously stated above, some replies joined this and the previous question together in their answers.

Almost half the replies stressed that the season was an important factor in the choice of music. Similarly to the previous responses, the amount of detail provided varied from simple statements such as 'seasons followed' to pieces being suggested for specific seasons: (Reply no, 37 – excerpt) 'Music at the main festivals usually follows

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[139] Discussed further with examples in 4.2.8.

a seasonal theme; e.g. *John Barleycorn* for Lugnassadh, or *Drinking Down the Moon* (Steeleye Span) for Beltane'. Another reply stated that all the songs used were seasonally based:

(Reply no. 81 – excerpt):

> They vary according to the season for the most part. All of our songs are seasonally based, though there are a few songs, which can be sung during any season. For the opening ritual we start with one of the 'all-season songs', and then the subsequent songs are seasonal.

In addition to the seasons being important was the nature of the event or ritual itself. For instance moon rituals, handfastings and other rites of passage were all mentioned as requiring different types of music.

(Reply no. 7 – excerpt):

> The music…is frequently improvised…the majority is acustic [sic] based…our musicians will try to provide music based entertainment to suit the seasons or particular events i.e. happy music for a handfasting and sad music for a return to the Summerlands [a realm visited after physical death] etc.

(Reply no. 14 – excerpt):

> We choose different types of music for ritual, meditation, pathworking etc. according to what we have found works best. There are certain pieces/ types of music we associate with different festivals.

Practicalities of the choices and their duration were also mentioned especially whether the rites were indoors or out; robed or skyclad (naked):

(Reply no. 30 – excerpt):

> The length of a recorded piece of music is important in ritual too. To this end we now have a hi-fi that takes 2 tapes and 3 CDs allowing 4-5 hours of music to be used without 'faffing about in the dark'. (A remote control helps too.) With live music I feel simple instruments like drums and shakers are best as other instruments such as guitars are rather cumbersome in the circle and feel a bit strange to play when working skyclad.

Several replies also drew attention to the importance of the people present in influencing the choice of music according to their 'fluctuating tastes' as well as, with live music, their level of competence in performing.

Overall it would seem that pagans give some thought to the music chosen at their gatherings. They seem to combine the hope for stimulation of the mind with appropriateness to the seasons and events, and practicalities of performance.

4.2.8 The effects of music

The questioned asked what effects either the group or individuals believed music had upon them at their meetings and covens. Since music is known to have a variety of results on people this question was expected to provide considerable data for investigation. Some of this has already been discussed in previous sections. The effects of music on living organisms have been studied in numerous books on the psychology of music and can be tested by using computerised electronic apparatus.[140] Ralls-MacLeod states concisely:

> ...Many cultures have believed music to have a profound effect on humans...From Pythagoras to the Romantics, music was perceived to have a role which far surpassed its modern status as mere 'entertainment' or art form.[141]

It is beyond the remit of this study to pursue at length the extent to which music can alter states of mind. However, since it has been used in virtually every situation since records began, and undoubtedly before then, to convey different emotions and, some would say, physical changes in people, it should not be necessary to prove this hypothesis.[142]

Mentions of 'altered states of consciousness', 'trance' inducement, 'meditation' and accessing the right-brain (questionably thought to contain the psychic and emotional side of the human character) were encountered in many of the replies and this is clearly an important part of the pagan ritual that music is thought to benefit. Altered states of mind are studied in many disciplines, including parapsychology and musicology, and they have been shown to reveal phenomena which are currently not

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[140] Including M. Schoen, *The Effects of Music* (London: Kegan Paul, 1927). M. Critchley and R. A. Henson, *Music and the Brain* (London: Heinemann, 1977) and A. Storr, *Music and the Mind* (London: HarperCollins, 1992).

[141] Ralls-MacLeod, 3.

[142] P. Horden accepts this in 'Musical Solutions: Past and Present in Music Therapy. *Music as Medicine. The History of Music Therapy since Antiquity*, ed. P. Horden.

fully understood by 'hard' science. These might include telepathy (mind to mind communication) and other types of extra sensory perception.[143] Pagans do not seem interested in how these matters work, but are convinced that they do and are happy to use music to help enter these states in their rituals.

(Reply no. 23 – excerpt):

> …During [the ritual] – power raising…Can induce a trance effect or affect the psyche of the individual. Can open doorways and bond us with the ancestors. I feel that, whilst music is not essential, in many cases it enhances the ritual…

Music was stated as being 'very important' for the making of magic and spell-casting. Several of the replies commented upon this and even more alluded to 'energy' being released and enhanced by music within a ritual. People spoke of their pathworking; i.e. using visualisation techniques, being considerably enhanced by its use and even gave music direct healing powers.

(Reply no. 21 – excerpt):

> …a final use for music has been for healing. A group of folks build a 'tone cone' and focus on an individual in the middle. In other words, everyone sings a vowel and varies the tone and the vowel improvisationally. The blend shifts and takes form, usually specific to the intent of the group.

Some replies went further in stating that music was 'indispensable' for the ritual and that more music was needed for the pagan tradition to progress. It was said to be an 'integral' part of the ceremony and only when it is absent is the void it leaves noticed. Music was also quoted as having a binding effect on the group as a whole and others felt it focussed the mind of the individual. For instance, one high priestess commented 'It [music] serves to unite the people present plus it gives a single focus for everyone present' (reply no. 31 – excerpt). This unifying effect was also extended to spirits and other entities variously referred to as 'gods', 'ancestors' etc. Spirit contact was said to be enhanced by the use of music and it was also said to be 'a gift from the gods' and a 'gift for the gods'.

The role of music in ritual was also given rather more mundane characteristics. Several people said what mattered was their own personal taste as to how they felt at

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[143] Further information can be found in my thesis *Paramusicology* (University of Sheffield Library, 1999).

that specific time and stated that the emotional content of music was of prime importance to them. Allied to this, in some ways, were the feelings that a calm and relaxed situation should be sought in most rituals which music could help achieve. It had an obvious role to play as the accompaniment to dance and, as mentioned before, as a very practical blocking device for the external sounds of traffic and neighbour's hi-fi systems.

Physiological effects were mentioned by respondents in both this section of the questionnaire as well as the following 'paranormal' part.[144] One reply expanded quite considerably on the effects music produced in their rituals and followed this up with further contact and details:

(Reply no. 56 – excerpt):

> Having been physiologically affected when something has 'gone wrong' with beat etc., and having seen various results on others, I am highly aware of problems that may occur – therefore, we take all possible precautions to prevent mishaps – and to monitor the responses of individuals/ groups when using music and magic/ sound.
>
> …one person to my knowledge ended up with a heart problem due to a catch in the cassette while she was with another group. The heart had settled into the rhythm – then the glitch and it gave her heart a jolt…she now has a weakness there. I've been almost shot through plate glass windows when my WP [Working Priest] stopped drumming once (he was most impressed)…It feels like those effects you see on tv when someone shoots backwards when they've been hit with a rifle shot. It physically pulls you back – and you can feel it in the solar plexus…Also a case of 2nd degree burns with a lad that went so far into trance that he burned himself against a radiator…It can be used as hypnosis – and with the same anaesthetic effect.

A further comment should be added that none of the replies drew attention to. This is the 'placebo effect' whereby the music might be having outcomes on people because they believe it will produce certain consequences. A well known fictional case was the post-hypnotic use of Beethoven's music on the anti-hero in the film *Clockwork Orange*[145]. In Egyptian rituals, that I have attended, some people present have believed that they have been 'taken over' by various Egyptian deities. The music used has added considerably to this belief.[146]

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[144] See also 4.2.9.

[145] For factual medical cases see P. Gouk, *Musical Healing in Cultural Contexts* (Aldershot: Ashgate, 2000).

[146] In the examples I have witnessed the music was *Eternal Egypt* by Philip Thornton.

The negative effects of music were minimal and mainly based on what respondents described as annoying performances of live music – often drumming. Because of the care that was taken in choosing the music, especially if it had words, it was usually appropriate to the occasion. One reply felt that when the music was removed 'the experience was quite different to normal':

(Reply no. 64 – excerpt):

> When at times one doesn't use music its place in ritual can really be felt – the old not knowing what you've got till it's gone. E.g. at Samhain for a few minutes we enter total darkness and silence when all the candles are extinguished – you really notice when the music stops and starts again. We've also done whole circles in silence, with no words or music, to see what it was like. The experience was quite different to normal esbats. And in hermetic circles too, we didn't always use music which can be quite strange if one is not used to it.

Thus, the effect of music may be said to be mainly beneficial to pagan gatherings for a number of reasons including its capability to alter states of consciousness, relax and focus the mind, and conceal background noises.

4.2.9 The paranormal effects of music

None of the questions were intended to confuse the respondents, but when asking whether any paranormal effects were witnessed in pagan and Wiccan gatherings a number of people queried exactly what was meant by 'paranormal'. When further clarification was requested the definition given was that coined by the psychologist C. D. Broad[147] whereby a phenomenon might be classed as paranormal if it contradicted any of the following principles:

- People can only know each other's thoughts through the use of their five senses.
- The future is unknown unless an inference based on past experiences is encountered.

[147] D. Broad cited in S. E. Braude, *ESP and Psychokinesis* (Philadelphia: Temple University Press, 1979).

- Direct movement of anything, apart from parts of one's own body, cannot be achieved without the body's instigation.

- The death of the body brings with it the death of consciousness and any ability to communicate with the living.[148]

Most people believed altered states of consciousness were perfectly normal and even though they mentioned them in this section they commented that the music often helped them to achieve these states to quite high degrees. A few people did not answer the question at all and a further twenty-five denied any such activity happened in their rituals. However, twenty-four answered affirmatively and these answers will be scrutinised further.

Several people did not, and in some examples would not, give details concerning their paranormal experiences. These will therefore have to be excluded from this investigation through lack of data. However, several others provided information and the power of music to heal was remarked on in an almost 'matter-of-fact' manner: (Reply no. 17 – excerpt): 'We once had a powerful healing effect on a previous choir member who was quite sick'. Another reply (no. 14) expanded on this example: 'We have also used music in healing and have found that different notes and sounds are 'experienced' in different parts of the body/ chakras.'

Cyril Scott, the composer and writer on occult matters believed that music would also be used to heal diseases directly and this was also mentioned by some of the informants:

> Before very long music will be used in a specific manner to heal diseases through special combinations of sounds…At present, the majority of composers are working entirely in the dark and are even unaware that their music produces any occult effects at all…[149]

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[148] This is further clarified in Willin, *Paramusicology*, 2.
[149] C. Scott, *An Outline of Modern Occultism* (London: Routledge, 1935), 159.

The alleged ability of music to physically move matter, other than through the agency of direct vibration, has been discussed in various parapsychological sources.[150] It was therefore interesting to have this brought to my notice in a reply concerning the power of the *Awen* (Druid empowering chant):

(Reply no. 18 – excerpt):

> The sound produced can be used to augment a person's physical strength and spiritual power. For instance, a stone circle was raised by the power of the AWEN. Stones weighing more than we should have been able to lift were set in place while chanting.

Unfortunately no other similar claims were received from the respondents, but several mentioned spirits, ghosts, the 'Watchers', ancestors etc. contacted them during rituals (Reply no. 24 – excerpt): 'The single drumming can cause disturbance in the surrounding air. At times when I have been at a low I have had a visitation from my dead sister or father.' Another reply spoke of 'possession' (Reply no. 57 – excerpt): 'Yes…astral projection/ out of body experiences/ meditative feelings…also esp. Loreena McKennitt – *The Visit* which has invoked experience of "possession type" visit by spirit.'

The connection with spirit contact was also linked with spell-work in one reply (Reply no. 49 – excerpt): 'I do believe it has helped me in my spell-work predominantly with fire and has produced out of body and trance-like states, and to invoke spirits.' Another reply spoke of music helping a clairvoyant gift and a self-styled shaman claimed that his astral journeys using drumming were normal for him, but perhaps paranormal for most people.

Other replies that linked activity with paranormal manifestations may have had natural or coincidental causes. For instance, one person found the cat was particularly alert when music was being used in a ritual and another believed that as she chanted a spell her neighbour's distracting music stopped. A possible instance of communion with nature was detailed (Reply no. 71 – excerpt): 'I have found the vocal music to be effective in connecting me to animals/ birds (real ones). It has lead me to discover wells hidden in woods.'

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[150] G. L. Playfair and S. Hill, *The Cycles of Heaven* (London: Souvenir Press, 1978).

It would appear that some pagans and witches believe that paranormal activity is brought about by music on some occasions. The contemporary literature is insubstantial for music's place in paranormal situations although some information can be found.[151] It is almost totally absent for its place in current pagan and Wiccan rituals, but it is hinted at by Magliocco and Tannen:

> ...Then the lights were dimmed and a woman began to sing the traditional ballad *Tam Lin*. The crowd quieted down immediately and began to prepare for the ritual. The combination of the darkness and the a cappella performance created a sense of separation from the ordinary world; because the song itself concerns enchantments and transformations, it created an expectation of the magical and transformative nature of what was to follow...[152]

Other sources intriguingly mention the magical qualities of music, but without expansion, for instance:

> ...But for many people interested in magic and religion, the chief significance of sound is mystical...The effect of music on the emotions is so mysterious as to seem magical...it can release powers of the mind of which many people are unaware.[153]

Godwin similarly appears to approach the subject, but he does not study the contemporary scene in any detail and neither from the pagan perspective contrary to what the dust cover to his book may have suggested: '...there is something supernatural in musical experience...The spiritual power of music surfaces in folklore, myth and mystical experience, refusing – as music always does – to be bound by narrow rationalism.'[154]

Therefore one might reason that music produces or enhances paranormal phenomena in pagan ceremonies but this has yet to be studied in depth, but the field of parapsychology is open to the exploration of altered states when improved by sensory arousal or distraction. Music's timeless quality and intangible nature can be said to allow those who are influenced by it to 'move between the two worlds of the physical

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[151] In D. S. Rogo, *NAD* (New York: University Books, 1970); *NAD 2* (New Jersey: University Books Incorporated), 1972. Willin, 1999, and Tame, 1984.
[152] Magliocco and Tannen, 180.
[153] D. Parker and J. Parker, *The Power of Magic* (London: Beazley, 1992), 51.
[154] Godwin, dustcover to *Harmonies of Heaven and Earth*.

and the ether' (reply no. 37).

4.2.10 Other factors important in using music

The final inquiry on the questionnaire allowed respondents to add anything that they wanted to bring attention to concerning their use of music. These extra comments have mainly been discussed during the previous sections, but there was one issue raised that can be mentioned here, concerning dance.

Several people stressed how important it was to them, with an obvious need for accompanying music. Some of the statements consisted of just a few words (Reply no. 27 – excerpt): 'One of the important parts of ritual is to take part in the great dance.' Another raised a practical issue (Reply no. 58 – excerpt): 'To save my neighbour's eardrums I have a set of headphones that work by short wave radio. They allow me to dance and move around unhindered.' Others expanded at length on their use of dance: (Reply no. 25 – excerpt):

> Also when I was working through the Bardic grade, I would put on her [Gabrielle Roth] music which is very rhythmic and driven by various sorts of drums, and dance each element through her five rhythms. For example, I would dance the flow of earth, the staccato of earth, the chaos of earth, the lyricalness [sic] of earth, and finally to the stillness of earth…
>
> I also often get imagery as I do dance improvs to music, especially if I open myself to doing so – that when I dance with an intent to understand something, receive information about something, seek healing etc…

Finally I should mention that many people added comments of encouragement or good wishes at the end of their questionnaires and offered continued help and assistance should I need it. Only one respondent, having filled in the form quite adequately, informed me that it was 'very badly designed' (Reply no. 7). I have spoken to him on the phone since then and he has furnished me with further details of his use of music and invited me to contact him again. I later learned both that he was being investigated by the police for alleged criminal activity and had been blacklisted by the main pagan magazines for attempting to publish fraudulent claims about his own pagan past. In view of this, it seemed wisest to disregard his testimony.

4.3 Conclusion

4.3.1 The nature of pagan music

A wide variety of music is used by pagans and witches throughout their meetings and rituals.[155] The most popular category of recorded music would seem to be what is generally called New Age, but folk and classical music is also played. The Neo-Celtic music of Clannad, Loreena McKennitt etc. is also enjoyed. Rock and pop music is only rarely used for rituals, but it is occasionally listened to before and after ceremonies. Jazz and avant-garde music of any category is almost totally absent from such gatherings. Indeed the only reference to the importance of jazz in pagan ritual was an unsorted article discovered in the archives of the Museum of Witchcraft in Boscastle:

> Jazz is the music of the emotional or astral body and, as such, has an effect on the lower and higher bodies of man; the physical and mental. It is essentially Atlantean or 4th root race music and had its origin and development through that era of the planet's history.[156]

The music tends to have either titles or words that are favourable to pagan concepts. Accordingly, themes from nature, the cosmos, mythology, magick, mystery and the occult are popular. The New Age and folk titles and tracks make particular use of these attributes. One coven sent me a cassette tape of the music the members use at their meetings. The composers are unknown, but the titles alone are representative of the themes encountered in music throughout the religion:

[Quoted in full]

- *Burning Times*
- *Lady Moonlight*
- *Jack in the Green*
- *Wizard of the Worldly Game*
- *Journeyman's Grace*
- *Cup of Wonder*
- *Ring out the Solstice Bells*

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[155] See Appendix 3.
[156] J. Sturzaker, *Jazz.*

- *Old Straight Track*
- *Twelve Witches*
- *Songs from the Wood*
- *Coronach*
- *Return of Pan*
- *Herne*
- *Hooded Pan*
- *Ancient Forest*
- *Woodlands of England*
- *Harvest Anthem*
- *Avalon*
- *Witchi-Tai-To*
- *Mother Earth*
- *Edwin (Drink Down the Moon)*
- *Witches' Hat*

The lyrics to such songs can also refer to pagan subjects, for instance *The Cutty Wren* contains symbolism which is closely allied to 'mythological, religious and mystical modes of thought' and further pagan connections can be found in the folksongs *The Two Brothers*, *Edward* and *The Padstow May Song*[157]. Hillyer's *Winter Blessing* contains lyrics which express deep feelings about nature:

> A bare-armed tree above my head
> The cold black earth beneath me
> A northern wind to kiss my skin
> A cloak of ice to sheath me
>
> A promise from the deepest night
> To hold me close and safely
> A blessing to this winter light
> That quietly burns within me[158]

The significance of the words in pagan songs are further explored in Magliocco and Tannen and although their examples are taken from questionnaires distributed in the

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[157] Stewart, 18.
[158] Track 13 *Riven Inside* (*Seventh Wave Music* SWMCD12).

US there are similar images referred to, namely nature and earth-based concerns, magical elements, astrology, Eastern mysticism and mythology.

Classical music is not generally listened to for its lyrics by pagans in the US or Britain. A few exceptions of choral pieces mentioned, for instance, *Carmina Burana* and Duruflé's Requiem, were chosen more because of the music than the lyrics. The classical works that contain specific pagan or Wiccan orientated words were not mentioned in any of the questionnaires.[159]

The music to be used in rituals was thought to be 'special' and whether it was live or recorded, classical, New Age or from whatever category, it had a special part to play. It has been mentioned before that the music is sometimes only really appreciated when it is taken away whereupon its absence is really felt. Music was also chosen because of the quality of its sound and the effects it had on the assembled people or individuals. Its trance and altered states of consciousness inducing qualities were often stressed and, to this end, rhythmically repetitive instrumental music was popular. It was often described as New Age or composers from that category were selected. Music was selected for its power to relax, to heal, to raise energy, as a mood setting aid before rituals and to provide fun and enjoyment in the post-ritual social gathering. It was particularly necessary as the background to dance. It was believed by some pagans to encourage easier contact with the gods and goddesses or their own spirituality. In a few instances it was believed that music could help summon spirits and ghosts from supernatural realms, but a somewhat more mundane use was its ability to block out external sounds or extraneous noises such as traffic or noisy neighbours.

It was interesting to note that although pagans do not tend to condemn mainstream popular music, neither do they particularly listen to it. There were occasional mentions of performers that are generally familiar, such as the Beatles and Pink Floyd, but mainly the musicians were firmly outside of general public acquaintance. There are several possible reasons for this.

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[159] But they were discussed in chapter three.

Pagans are interested in, and in some cases devoted to, issues that effect nature and wo/mankind in its broadest sense. Selfish parasitical financial gain is in opposition to this belief and the obvious commerciality of pop music is part of this scenario. The music is often aimed at young and impressionable people and it has a 'disposable' quality which titillates briefly but without producing any attempt at deeper insights. It is highly visual and requires appropriate special effects, videos etc. to be successful. Since pagans are generally more thoughtful they are less likely to be tempted into buying such music by blatant advertising.

Being part of a minority religion encourages pagans and witches to seek out music that caters for their own needs, be they practical or spiritual. Commercial music does not provide this help and the gothic music scene is often confused with overtly pagan music as in the case of Inkubus Sukkubus. Pagans tend to feel that they are somewhat special, like many minorities be they religious or political, and therefore they need special music to associate with.

Pagans and Wiccans frequently draw comparisons from their ancient traditional roots to their contemporary forms of worship – erroneously if one believes Hutton in *The Triumph of the Moon*. It is therefore not surprising that they enjoy medieval and traditional sounding music to enhance this perception and attempt to give credence to their historical tradition. This music has little place in contemporary pop.

Ethnic races that are perceived to have deep-rooted traditions, such as the Native American Indians, are also musically represented. Obviously what might be referred to as pagan religions or ways of life – witchcraft, druidism, shamanism etc. – are included in such works. Pagans often seek to link their traditions with the past, and therefore early music (medieval and renaissance) is popular. Dance music is used for raising energy and literally dancing to. The album *The Dark Night of the Soul* by Loreena McKennitt contains three tracks called, apart from the title track, *Greensleeves*, *Huron 'Beltane' Fire Dance* and *All Souls Night*. Each of these can be thought to possess one or more of the above characteristics. Natural sounds (bird songs, the sea, forests etc.) are either played from on-location recordings or through synthesised compilations.

Live music is mainly in the form of chants or percussion, particularly drumming, during rituals and other instruments are only used when suitable performers are available. The words of the chants reflect the nature of the event and may be taken from existing examples or be composed/ improvised by the leader of the ceremony. Dance music is usually composed using the same method. Before and especially after the ritual live music is dependent upon the ability and preferences of the musicians present and is accordingly very varied.

There are obvious differences between the recorded music and live music since a greater degree of professionalism and instrumentation is available from the former. However, there are similar characteristics to be found in some of the melodies and harmonies used. In both the live and recorded music presented, discordant harmony is mainly shunned by pagans and atonality is entirely absent. There would seem to be a preference for the use of modes together with major/ minor tonality. This viewpoint is corroborated by Magliocco and Tannen:

> ...most Neo-Pagan tunes are in what could be called the "Dorian/ Aeolian hexatonic" mode, based on the notes D-E-F-G-A-C-D...When Pagans do fill the gap, it is usually with B, rather than Bb, which makes the scale Dorian rather than Aeolian.[160]

This produces music that has an underlying feel of melancholy to it especially in combination with appropriate tempi and dynamics.

Furthermore, Neo-Celtic and much folk music use similar modes and modal harmony. Many of the chants' harmonisations are very plain, often in 4ths and 5ths, suggesting an antique style (the 'organum' of early medieval music) that pre-dates Western key-based tonality. Pagans may find this significant since they often stress the early origin of their religion. (Vaughan Williams, and Hillyer and Shaw make extensive use of modality in their music.) The main difficulty of assessing the effect of such harmony within music is the obvious imagery that words or descriptive titles can produce.

The reactions and preferences would be compared after they had listened to similar music that followed the same criteria, but using common Western major and minor keys.

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[160] Magliocco and Tannen, 182.

It has not been thought necessary to scrutinise the rhythm of music in a similar way as no special rhythmical qualities have been found in music for which pagans have expressed preferences. When the music of distant countries has been played the rhythmic characteristics of such music have obviously been adhered to, for instance the prevalence of five time in Greek folk and dance music.

In some ways the pagan approach to music is similar to that of Christianity. Before a ritual (service) background music is played to set the scene and this will be appropriate to the occasion e.g. Christmas/ Yule or Marriage/ Handfasting. After the ritual similarly appropriate music may well be played and this may even be live and popular (a sing-song at the vicar or pagan priestess' house). However, during the ritual there will tend to be differences since the Christian ceremony will only punctuate the service with hymns, anthems etc. whereas the pagan equivalent may well have background music throughout the proceedings. It may be used quite specifically at times for raising energy, achieving altered states of consciousness, focusing the mind, and dancing to. The variety of music will probably be greater in the pagan event and will certainly not consist of singing hymns to organ accompaniment. The music will share one important attribute with its Christian equivalent. At its best it will raise the soul of the listener or performer to communicate more directly with whichever deity it seeks and gain spiritual nourishment from this.

There are further broad issues that might be mentioned concerning pagans' use of music. Cultural diversity should be considered when discussing the music. Only one reply brought any attention to this mentioning that 'Africans would not always relate to European music etc.' (Reply no. 69). Certainly the vast majority of pagans encountered at conferences, moots and other meetings conform to the description of mainly white and middle class and although in conversation some have described themselves as 'working class', no one used the term 'upper class'. When one informant's name suggested a possible cultural difference (Asian), the music suggested was firmly from the Western tradition. Because of the lack of replies from non-white-British pagans, presumably because of their relative scarcity, it was not possible to discuss their choice of music.

Twenty-three replies provided musical information that it was thought worthwhile to follow up and the people were contacted asking for further clarification especially concerning their choice of music outside of pagan rituals. Nine replies were received indicating that the wide range of music listened to outside of ceremonies was mainly not used during such events (Reply no. 28 – excerpt): 'I don't use classical music in Wicca, though I listen to some myself'.

4.3.2 A concluding survey

I wanted to discover whether pagans and witches in their ceremonies might use Western music that was intended by the composer to conjure up specific images. I contacted twenty respondents who had previously expressed an interest in my work and had some knowledge of classical music. I sent them a cassette tape of music that I informed them they could keep and return postage. They were asked to comment upon the music without knowing the exact nature of the experiment. Further to this I also hoped to discover whether an item that had no pagan associations whatsoever, but used modal harmony throughout, would be thought appropriate for pagan ritual. I limited this experiment to ten extracts of classical music (with one exception) since I had concentrated on such music in the previous chapter. The exception was arranged by myself for classical guitar to eliminate the words and it had a classical 'feel' to it. Each item was approximately three minutes in duration.

The questions asked of the respondents were:

1. Do you know the name or composer of this piece?

2. Would you use this piece before, during or after a ritual?

3. If during then what type/s of ritual would it be suitable for?

4. What images does it conjure up for you?

5. Kindly add any additional comments.

As previously stated the pieces were chosen because I believed they represented concepts which are important to pagans, namely nature, the seasons, religious ritual etc. and I further hoped that most of the works would not be previously known to the listeners since knowledge of the title would immediately produce images that the music alone may not have provided. The example that had no connection with paganism was the *Fantasia on a Theme by Thomas Tallis* by Vaughan Williams. This was included because of its use of modal harmony throughout. I wanted to discover whether pagans would choose this work even though it has no direct connection to paganism.

The works chosen were (in composer alphabetical order):

- *Songe d'une nuit du Sabbat* from *Symphonie Fantastique* — Berlioz
- *Dawn, The Four Sea Interludes* from *Peter Grimmes* — Britten
- *A Song of Summer* — Delius
- Opening Prelude to *Akhnaten* — Glass
- *Koyaanisqatsi* — Glass
- *Winter Blessing* from *Riven Inside* (arr. for classical guitar) — Hillyer & Shaw
- *Venus, The Bringer of Peace* from *The Planets* — Holst
- *The Helios Overture* — Nielson
- *Fantasia on a theme by Thomas Tallis* — Vaughan Williams
- *The Magic Fire Music* from *The Valkyrie* — Wagner

I received ten replies to the questionnaire – exactly half the number I originally posted. I found this a little disappointing since I had hoped that the people contacted would be pleased to receive a free tape of music and be willing to spend a few minutes filling in the enclosed form and returning it at no expense to themselves. I decided not to pursue those who chose not to reply since I did not want them to feel I was impinging on their time and privacy. The results were as follows:

Songe d'une nuit du Sabbat from *Symphonie Fantastique*.

According to his own programme notes this popular movement from Berlioz's *Symphonie Fantastique* represents a witches' sabbath in the sense of an orgiastic, frenzied gathering. It was only recognised by two of the respondents and none felt it suitable for use during a ritual, indeed five people felt the work unsuitable for any part of their meetings. Three felt that it might be used before or after a ritual when a "wild or dark" atmosphere was desired, but it was generally found to be unsuitable.

Dawn, The Four Sea Interludes from *Peter Grimmes*

Only one of the respondents recognised this orchestral interlude from Britten's opera about relationships in an English fishing community. As its title implies it is intended to conjure up pictures of a calm sea at dawn. It was a popular choice for before and during a ritual with several mentions of pathworking being suitable, but no one suggested its use after a ritual and five would not use it at all. Images of the sea were mentioned and even dawn by one respondent who did not know the work. It was felt to produce an 'etherial' feeling of the 'otherworld'.

A Song of Summer

This gentle orchestral music by the early twentieth-century British composer Delius was also only recognised by one person, but it was felt by half of the respondents to be appropriate for use during a ceremony and specifically for pathworking. Four people felt it unsuitable for any use and described it as 'bland'. It produced images of

'nature', 'summer', 'the seasons' and 'pastoral scenes' that were felt by two respondents to be useful for relaxation purposes before a ritual.

Opening Prelude to *Akhnaten*

The opera *Akhnaten* by the contemporary American composer Philip Glass takes as its theme scenes from the life of the pharaoh of the title and the music uses a number of minimalist techniques. The opening uses the string section of the orchestra in an ascending repetitive arpeggio figure. Two respondents recognised the composer, but nobody knew the work. Opinion was split equally since five felt the music suitable for use during a ritual and the same number refused to use it at all. It was felt appropriate by the former for invocation and one reply associated the music with Epona, a goddess associated with horses. A somewhat different interpretation was suggested by another respondent who spoke of the music sounding like 'Charlie Chaplin in a machine'!

Koyaanisqatsi

I used the opening music to the film of the same name again with music by Glass. The word comes from the Native American Hopi Indian tribe and can be translated as implying the world is out of balance and in turmoil. It is repeatedly chanted by bass voices with continuous organ arpeggio accompaniment in a resonant environment. Two respondents recognised the music and seven indicated that they would use it during a ritual especially at Samhain or at 'dark times'. No one felt it suitable for listening to after a ceremony and three people did not like it at all. The prevailing images were those of the 'earth', 'underground' and monks chanting. The latter being very understandable if the film has not been seen – it starts with Hopi wall paintings in a cave.

Winter Blessing from *Riven Inside*

I arranged this piece for classical guitar (my own instrument) since the original has words that might lead the listener towards the images they presented. The piece is

gentle and somewhat sad. Of all the works on the list this item received the fewest total rejections – only two – and it was a popular choice by half the group for during and after a ritual. Beltane and summer was mentioned and three respondents felt it was suitable for handfasting to. Further images of 'hillsides' and 'woods' were suggested and several people emphasised how much they liked it.

Venus, The Bringer of Peace from *The Planets*

This orchestral piece was recognised by six respondents and was one of the best known works from the list. Five people felt it suitable for use during ritual during spring, autumn or Eostar and images of 'mists' and 'streams' were mentioned. It received four complete rejections, but most agreed on its atmosphere of 'peace' and 'beauty' that may, of course, been conditioned into the listeners' minds through knowledge of the title.

The Helios Overture

The Helios Overture by the twentieth century Danish composer Carl Nielson represents the sun rising by using a full symphony orchestra with harmony that is reminiscent of the better known Sibelius. It was not recognised by anyone but six people felt it suitable for use in ritual, notably at esbats and invocations. One reply felt it signified 'adoration of the Sun and Greek temples' which is quite remarkable considering he did not recognise the piece. Four replies would not use it and its 'floating' sounds were not thought at all suitable for after a ritual.

Fantasia on a theme by Thomas Tallis

I chose this work because it does not have any intrinsic connection with paganism or witchcraft and could more easily be placed within a Christian tradition. Thomas Tallis was famous during the Tudor period for his religious works and Vaughan Williams, the son of an Anglican clergyman, composed many works on Christian themes and edited the *English Hymnal*. However, the work, for string orchestra, is strongly based

on modal harmony that is popular with pagans in Celtic music and I wanted to explore whether the music would be acceptable for pagan use.

Seven people recognised it - the highest number for any of the items - and five felt it would be suitable for use during rituals of evocation and pathworking. It was also a popular choice for being used to set a solemn atmosphere before a ritual and only two respondents would not use it. Images of 'castles' and 'the sea at night' were put forward.

The Magic Fire Music from *The Valkyrie*

The Magic Fire Music is not well known but it is typical of the style of Wagner with a large orchestra and bold harmony. It is meant to conjure up in the listener images of fire since this is its task in the opera. None of the respondents recognised the music and nine felt they would not use it in any part of their meetings. It was referred to as 'film music' and the general feeling was summed up by one reply that stated 'it did nothing for me'.

4.3.2.1 Discussion

As previously stated I wished to find pieces of music that the majority of the respondents would not know the titles of. This would seem to have been successful since only nineteen per cent of the replies recognised the music and twenty-one per cent could name the composer. It was particularly interesting to read comments about the music by individuals who were not aware of the purpose of the music. There were occasional quite specific comments that were appropriate including one mentioned above and another describing *A Song of Summer* by Delius as 'a summer meadow'. However, although most people agreed most of the time with the overall 'feel' of the music, it cannot be claimed that there was a strong consensus of opinion about the specific images produced. The intangible nature of music when combined with people's personal tastes through environment and upbringing almost guarantees that different interpretations will be given to music.

There was some agreement concerning the use of music before, during and after rituals. *The Magic Fire Music* by Wagner was particularly unpopular for any use whatsoever. It is difficult to understand this since the music does not use discordant tonality or unusual effects. It cannot be condemned because of relative obscurity since many of the works could be placed in this category and some people might find its 'blandness' beneficial in not causing distraction away from any business in progress. Since the piece was probably only listened to once it may require further hearings to appreciate its beauty. Furthermore, since Wagner believed that his operas, or more correctly music dramas, should combine all aspects of the theatre and not just give emphasis to the music, it is possible that the piece should not be taken out of the visual context it was composed for.

The Winter Blessing by Hillyer and Shaw was overall the most popular for use in all three categories and it was the only piece that was thought of as suitable after ritual by half the respondents. Its simple melody and harmony accords well with the lack of flamboyance that many pagans and witches would appear to favour in their ceremonies. The work and therefore the words were not known to any of them, but one mentioned trees, hillsides and nature which was appropriate to the words ('A bare-armed tree...'). However, Beltane and summer were also chosen as suitable times of the year to play the music that is in opposition to the title.

There was little disagreement with the suitability of *Koyaanisqatsi* for use at Samhain and several respondents spoke of its 'dark power'. The equation with monks chanting was understandable and this was not condemned as having Christian connotations. Indeed, it has been found in conversations with witches and pagans that Christian plainsong is often used for its soothing effect in rituals. Any Christian aspects of *The Fantasia on a Theme by Thomas Tallis* were also disregarded since the work was also popular for use before and during ceremonies. This acceptance not only provides evidence of pagans' willingness to appreciate concepts from other religions, but also supports the argument that some music has the power to move people whatever their belief system.

I feel that this survey was useful for several reasons. One respondent thanked me for making her think about the music she listened to in a new light and not just in pagan activities. Although dramatic claims of certain musical works having a profound effect on all the respondents cannot be made, it would seem that some of the works succeeded in their composers' aims to represent visual images in musical terms. The more contemplative examples seemed to be chosen more for use during ritual which is a contradiction of the stereotype activity suggested in the *Songe d'une nuit du Sabbat* from *Symphonie Fantastique*. This representation of a witches' sabbath was the only work not to be chosen by anyone as being suitable music for accompanying a ritual. Generally the music was not thought suitable for post ritual activity when socialising is more in order. This was to be expected since none of the pieces fitted the criteria of being 'fun and lively'.

It is clear that the replies were mainly thought out seriously and that the respondents take the choice of music in their ceremonies seriously as an important aspect of their belief system. The actual music that witches prefer, in contrast to the music that is traditionally associated with them (*Night on a bare mountain*, *Songe d'une nuit du Sabbat* etc.), is more contemplative, in tune with the cycles of nature and the ritual being celebrated. Its use as an accompaniment to dance, such an important factor in the sensational accounts of witches' sabbaths, is no more important than in any other situation where people are dancing.

4.3.4 Final conclusion

The chapter set out to explore the use of music in contemporary paganism and witchcraft. To this end over two hundred questionnaires were sent out to discover pagan and witches' views on a number of aspects of music and its incorporation in ceremonies and gatherings. The results provided good evidence that the ritual's leader or the high priest/ess usually chose the music, but it had to be compatible with the event and the people present. Live and recorded music was selected according to the availability of suitable performers or the demands of the location, for instance, being overheard by neighbours or outdoor use. It was found that music is mainly believed to be an important aspect of ritual and in different respects it is welcome before and

after. Recorded music was mainly used before ritual to set the mood of the event and after it was a part of the social activity. However, during ritual a number of effects were mentioned including its capability to induce altered states of consciousness – anything from mild relaxation to full trance – as well as its power to bind people together.

I divided the music chosen into categories that provided several examples for further discussion. These were classical, folk, New Age, rock and pop, and those that did not easily fit into any of the others. Each of the first three were popular in providing mood enhancement music and a focus for the ritual celebrated; lending support to the authenticity of a tradition; or for personal reasons. Rock and pop music was not used during rituals very often since it was felt to be too distracting, which was also true of other music that had words. Jazz hardly featured at all, which might be caused by its intellectual feel that some might find alien to the sensitivities of pagan worship. The miscellaneous and unknown category allowed a few pieces to be mentioned that really could not be accommodated in the other headings.

The concluding survey allowed pagans to hear music that is traditionally associated with witchcraft or paganism and pass comments about it. They were mainly unaware of the music and therefore chose music as suitable for ritual by its quality and not by title or words – all the pieces were instrumental for this reason. The works selected displayed similar trends to those referred to in the questionnaires. The most popular music was that which might enhance the overall activity of a ritual and allow the participants to enter into the spirit of the event more deeply, probably through music's intangible ability to induce altered states of consciousness. The music favoured in this chapter bore no resemblance to the music that typically accompanies witches' activities in stereotyped traditions.

There is an important issue as to whether an actual tradition of pagan music exists or whether personal taste is the overall contributory factor. Of course, subjectivity enters into every choice one makes, whether it is believed to be objective or otherwise, however there would appear to be characteristics of music that are generally shared by pagans that are reflected in their personal tastes. Discordant music is unpopular in

most categories (classical, folk etc.) and words are only acceptable when they resonate with pagan concepts. A certain amount of 'conditioning' is encountered with pseudo-Celtic and traditional music, for instance medieval, being popular to lend support to the concept that the religion has a deep-rooted historical lineage. Exotic music from other countries, such as pseudo-Egyptian and Native American, is also favoured bringing with it mysterious undertones of spirit contact from other realms. The general age range of pagans being beyond their teens may explain the lack of pop commercial music that is encountered. Additionally one likes to believe that it is a conscientious decision by practitioners of a nature-based religion not to promote the negativity of blatant commerciality.

CHAPTER 5

AN APPRAISAL OF THE MUSIC USED AND PERCEIVED TO BE USED IN WITCHCRAFT AND PAGANISM

5.1 Introduction

The first chapter of this research presented the main areas that were to be investigated and the reasons for certain omissions for reasons of viability. The thesis has explored a wide variety of music to ascertain what music witches used, or allegedly used, at their gatherings to accompany their activities. Researches into historical and literary records brought to light statements about the kinds of music associated with witches. These materials, covering several centuries and a variety of musical and literary genres, and diversely interpreted by historians and other authors, reflect society's changing perceptions of witchcraft and paganism. The classical music repertoire yielded five hundred and nine works that contain both direct and indirect references to witchcraft and paganism. In some cases only a selection of works with identical titles were represented since, for instance, there were over one thousand works bearing the title *Macbeth* that may or may not have included the witches' scenes. Non-classical sources would have increased this number beyond the boundaries of this research. These works, through a gamut of genres and historical periods, reflect society's perceptions of the subject. Finally modern pagan practitioners were contacted who provided a wealth of information about the music they use and the multiple reasons for its choice. With so much input it has been possible to speculate (in 5.5) as to what the future contains in terms of twenty first-century music composed or used by pagans and witches in their rites.

5.2 Implications for existing studies

In some ways the second chapter of this thesis was the most difficult to write since information containing details of musical activities associated with witches from historical records was extremely rare and I was mainly forced to rely on the Scottish trials transcribed by Pitcairn. English witches were not associated with covens to the

same extent as their European and Scottish counterparts. Scottish records have also been particularly influential in the construction of twentieth-century British views of witchcraft, such as those of Margaret Murray. Original records provide information that was already selective, having been composed by clerks at the original trials and then translated from Scots and, in some cases, quoted out of context by later authors. For example, Margaret Murray was seen to be the main source of this and subsequent authors, such as the witch and author Patricia Crowther, would seem to have cited her both directly and indirectly. In addition fictional or semi-fictional works built up a false picture of orgiastic gatherings of music and dance with large numbers of mainly women involved. Montague Summers and Dennis Wheatley were both guilty of this. The witches' gatherings seem like parodic representations of normal village festivals.

If one concludes from this that witches' Sabbaths did not exist then neither did the music. Nevertheless what the victims chose to say about it in confessions is important for further understanding of the subject. It has certainly influenced a number of classical composers in their interpretation of such music – notably Mussorgsky and Berlioz in their wild and barbarous settings. The alleged music was of two types – 'folk' and 'diabolic'. The former would have been encountered at traditional celebrations such as May Day festivities and would have been performed by local musicians. It consisted of popular songs and dances that were known in the locality. The latter combined the instruments and dances of the former with the anti-establishment dissonance and rhythmic wildness to produce the frenzied music of misrule.

The promulgation of such erroneous beliefs concerning the orgiastic nature of witchcraft has survived to the current times via the media's salacious newspaper reports, videos, films, books and television.[1] Conversations with people who are not involved with witchcraft and associated belief systems often involve dispelling fears about types of abuse and satanic practices where music is also found to be an important ingredient. These alleged abuses include defilement of sacred, usually Christian, property and physical violation of people and animals in sordid ceremonies.

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[1] For instance, Dennis Wheatley revealed his dislike of discordant twentieth-century music by using its characteristics in his novel *The Satanist* (London: Arrow Books), 1962 and the obscure Italian film *The Tempter* contains orgiastic witches' sabbath scenes with 'infernal' music.

None of these practices have been found in any of my own researches into paganism and witchcraft over many years and when such events have occurred, as in the case of Clophill in Bedfordshire in the 1960s, the anti-social behaviour of smashing gravestones and even disinterring some coffins was committed by misanthropic people rather than worshippers of a nature-based religion.[2] This type of music often has violent and offensive words to the accompaniment of very loud 'heavy-metal' accompaniment. Indeed, some rock groups that have no affiliation with paganism have been accused of advancing conscious and even subliminal deviance from society via their music and lyrics.[3]

A third type of music was found in a relatively small number of examples in literature consisting of ethereal music that might be more normally associated with fairy or 'otherworldly' traditions. However, within the overall scheme of paganism it was felt appropriate to include some examples since the music was often important. The historian Karen Ralls-MacLeod draws ones attention to this writing of 'the beautiful, enchanting music of the fairy harp' in early Celtic literature that contrasts strongly with the mayhem often traditionally associated with pagan and witchcraft music.[4] She devotes considerable space to the often 'beautiful' effects of this music, this providing evidence that in some places music was used for its positive effects and without the negative connotations. These musical representations deny the witch stereotype in terms of the type of music described and the associated instrument, namely the harp.[5] Another later example, first mentioned in chapter one, of literary references to ethereal music can be found in the poem *The Faerie Queene* by Edmund Spenser: 'Eftsoones they heard a most melodious sound'.[6] However, this is a long-existing exception to, and contradiction of, the stereotype of a witch and is more embroiled in the fairy tradition than that of the witch. Nevertheless, the stereotype never had a complete hold over the musical associations of witchcraft.

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[2] For further details see 'Man, Myth and Magic', Vol. 2, 488-9.
[3] Rael Mendez mentions Led Zeppelin and The Rolling Stones in 'Rock's Sympathy for the Devil' in *Cauldron* 99 (February 2001), 4-6.
[4] Karen Ralls-MacLeod, *Music and the Celtic Otherworld* (Edinburgh: Polygon, 2000), 1.
[5] Gerald Gardner also treats the harp in a similarly beautiful and magical way in *High Magic's Aid* (Thame: I-H-O Books, 1999).
[6] E. Spenser, *The Faerie Queen* (1596) ed. T. P. Roche Jr. (London: Penguin, 1978), 70.

In the nineteenth and twentieth centuries the slow development of a more positive modern view of witchcraft challenged the stereotype and a broader encapsulation of witchcraft within paganism allowed further favourable interpretations. Kenneth Grahame's *The Wind in the Willows* contains a fine example of ethereal music linked directly to the pagan god Pan.[7]

5.3 Classical music

Classical music has provided a wealth of material[8] that could have been presented in many ways, but this study decided to explore chronologically the three main genres of opera, vocal and instrumental music. Within these areas a number of features were discovered with examples to match.[9]

Differences were discovered between the interpretation of witches and sorceresses. The latter tended to be named specifically, for instance Medea or Circe, and they were often portrayed as powerful and majestic figures compared to the despised downtrodden anonymous witches. Their music reflected this in moments of grandeur and authority, and their emotions were often explored in greater depths than those of the stereotypical hags.

Men were generally less commonly portrayed as witches, and the only equivalent to the lowly female witch was the rare use of a cunning man, for instance Colas in Mozart's *Bastien und Bastienne*. Male sorcerers were also fewer in number compared to their female counterparts and their characterisation tended to be subservient to other female roles in opera. For instance, Klingsor and Sarastro are less developed than Kundry and the Queen of the Night in *Parsifal* and *The Magic Flute* respectively. The reasons that composers seem to be less motivated to portray men in such roles might include the fact that women were expected to display emotion more openly than men in the society of the time, allowing female characters a greater exploration of musical vocabulary, and witches were stereotypically female. Also, the existing literature

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[7] K. Grahame, *The Wind in the Willows* (London: Folio Society, 1997), 112-13.
[8] See Appendix 1.
[9] See Chapter 3.

provides fewer examples possibly brought about in part by the vastly larger proportion of male writers and composers compared to women.

Changes were detected as modern times approached and witchcraft was portrayed more thoughtfully with sympathy and compassion, outstandingly in von Schilling's *Das Hexenlied* and Macmillan's *The Confession of Isobel Gowdie*. The evil hags of the past with their musically illustrative discordant and rhythmically violent juxtapositions were and are being replaced as the broader issues of paganism are revealed. These might include the worship of Nature, the polarity of the sexes and ecological ideals. Some of these aspects were evident in Siegfried Wagner's *Schwarzschwanenreich* and the positive pagan morality in Tippett's *The Midsummer Marriage* epitomises this new interpretation. It may be noted that these changes occurred before the appearance of a modern pagan movement; they are one aspect of the shift in general culture that gave birth to such a movement.

Humour has been an important feature of such representations as well as the presence of ironic or bizarre portrayals. The ability to laugh at an otherwise frightening situation is a part of human nature that can be found in many types of entertainment even when the scene has not been made intentionally humorous. For instance, I remember well the audience's reactions (gasps of shock immediately followed by laughter) to some of the most gruesome scenes during the opening nights of the film *The Exorcist*. It can be stated that composers have sometimes used humour to disguise the actual horror of deeds being committed. When attending a performance of Humperdinck's *Hänsel und Gretel* one does not really take seriously the witch's intention to eat the children because of the composer's use of exaggerated music for her character. Different music could have made the opera into, to my knowledge, the first composition to portray attempted child cannibalism on stage!

Some composers became involved with esoteric subjects, notably the twentieth-century English composers Bantok, Boughton, Delius, Warlock and Tippett. Their music moved away from the allegedly malevolent aspects of witchcraft and stressed instead an idealistic form of paganism that harked back to a blissful Arcadian scenario that may have been a reaction against the urbanisation of the countryside. On the other

hand, Stravinsky's *Rite of Spring* brought attention to the raw power of paganism via its stark music and imitation of primitive dance.

Although films were excluded except for the *Wicker Man*, there is further material available that a future scholar may wish to explore. The whole area of horror films, comedies and thrillers that include witchcraft material in their ranks could be researched in similar ways to the work on classical music. However, in some ways the composer of film music is under binding restraints. Usually the film has already been completed and the composer has to synchronise the music to the action. The director may also have firm ideas concerning what is required at certain parts of the film even if the composer is unhappy about this choice.[10]

Overall, classical music provides a number of different interpretations of witchcraft-related material. Furthermore, such composers as Mozart and Haydn developed these portrayals during the eighteenth century. The dissonant music to accompany evil acts has been gradually replaced by more thoughtful and sensitive representations. Sorceresses have maintained their evocative power throughout the repertoire and their male equivalents have not been well represented. Humour has been and remains an important aspect of witchcraft within music and especially since the witches' portrayals in some of Purcell's works. Attitudes to witches were changing from one of fear to mockery and the theatre and its music reflected this and helped to promote it.

5.4 The contemporary scene

I was very lucky to receive so much feed back concerning what music pagans listen to and why they listen to it. They gave me access to a good deal of personal and confidential information, and I am correspondingly grateful for their trust in my integrity. Music is obviously important before, during and after rituals for scene setting, power enhancement, and socialising. There were big variations of choices including classical favourites, folk music, Celtic-style music, New Age sounds and World Music. Notable omissions included jazz, modern commercial pop and avant-

[10] In the *Wicker Man* the composer Paul Giovanni was very unhappy about the music he was required to write for the film's final chase scene, but the director insisted that electric guitars would make it more "up to date".

garde music. Reasons for this might include the age of the participants and people's perception that there is a lack of emotion in some contemporary jazz and avant-garde classical music. New Age compositions with their harmonious natural tones, various chants and smooth synthetic sounds were popular for scene setting and ambience, but usually only when the music was wordless except when the words were particularly appropriate to the season or occasion.

A desire to understand and define the issues of modern 'New Age' Wicca and paganism has gradually become more noticeable in both society and the music portrayals. No doubt a reason for this is its eclectic nature encompassing styles as diverse as classical and pop. Furthermore the widening of contact with other cultures has allowed music to disseminate through all parts of the world where the technology is available for its distribution. Once distributors discovered that New Age would sell in large quantities it became commercially viable to promote it, hence its appearance in most music stores and many libraries. Its variety and, in some examples, unusual qualities such as the use of little-known instruments and singing techniques, has made it generally popular with a society looking for new musical experiences. Furthermore, some pieces' meditational qualities, such as plainsong, have allowed listeners to momentarily escape from the increasingly 'busy' (and some might say 'frantic') world thereby aiding the altered states of consciousness that are often achieved in Wiccan ceremony. As more of this music has been composed it is feasible that the public has been able to differentiate between bland 'muzak' and works of quality.

I have 'experimented' on purist classical music colleagues by playing them various works taken from New Age catalogues without providing them with details of titles or composers and asked them for their comments. They have been very impressed without exception feeling that the music can relate to them directly and even asked for the details or copies of some works.[11] The models that were discovered in chapter one are very different from the musical associations that are to be found here. The seemingly therapeutic quality of some of this music has no parallels in the early modern examples and only becomes noticeable from the mid twentieth century onwards.

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[11] Notably works by Tim Wheater and Carolyn Hillyer.

As mentioned before, I decided to not become involved in the pop-rock-gothic-pagan musical movement because of the complicated nature of the groups' associations with paganism. However, when groups indicated a firm pagan-based ethos, such as Inkubus Sukkubus and Runestones, they usually provided thoughtful interviews about the pagan nature of their music.[12]

When live music was used, which was often the case, it tended to consist of simple chanting and drumming to facilitate greater participation within the group. It was at these times that alleged altered states of consciousness were said to be more prevalent. With the addition of visual imagery (possibly robes, an altar, ritual tools etc) and olfactory sensations being stimulated (by incense), it is understandable to appreciate how participants might find these changed circumstances conducive to such states. In much the same way it could be maintained that notably the Roman Catholic Church certainly achieved and possibly still achieves similar mind altering states in their services. The professionalism of the performers and the mystery of the foreign tongue – Latin, may have compensated the relative lack of participation in the music by the congregation.

The ability of music to cause or enhance trance is very well known and it is beyond the remit of this study to enter into any great depth. However, it is common knowledge that shamans and voodoo practitioners use music as a vital part of their communications in spirit realms and I have also found that Spiritualists use music extensively in their alleged contact with otherworldly entities. As the most intangible of the arts it is difficult to understand precisely how the mechanism of music produces these effects. Speculatively the answers to these questions may be found in the ability of vibrations to react with the body (specifically perhaps the brain) to create the altered states of consciousness achieved. It is not known positively how the emotions are integrated into this process.[13]

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[12] For instance, the *Pagan Dawn* magazine published quarterly in London prints such articles.

[13] There are many different views on this subject ranging from Scott Rogo's studies of "transcendental music" to Rouget's work on trance.

5.5 Discussion

In Chapter One the views of several authors, scholars and historians were investigated to understand the perception of witchcraft and paganism in early modern society. It was found that music played a very small part in their studies and that it was therefore necessary for me to compare their conclusions with musical representations of the period to see whether their ideas were confirmed or challenged.

Diane Purkiss drew attention to written or pictorial material and it can be safely assumed that composers of music involving witchcraft scenes would have been aware of such material and greatly influenced by it. Both she and Susan Greenwood stressed the importance of fantasy or communication with an 'otherworld'. This theme is frequently portrayed in music especially when it is associated with Shakespeare's *The Tempest* or *A Midsummer Night's Dream*. The historian James Sharpe points out that history involves making generalisations and composers would have been forced to acquiesce lacking, certainly in the sixteenth century and before, any information to contradict the written information. Robin Briggs paints the picture very clearly as to the differences between the actual witch and the perceptions that were assimilated into society. Music reflected the attributes of that society. Briggs mentions the 'scholarly pornography' generated by the material disclosed in the trials, and he stresses the old, poor woman living in the village as the main setting. Composers such as Mussorgsky and Dvorak used these ideas in their works. P. G. Maxwell-Stuart draws attention to the alleged Sabbaths and they were particularly favoured in the nineteenth century for musical settings with suitably orgiastic scenes accompanied by riotous music. The solitary outcast figure can be found in operas in particular.[14]

Ronald Hutton's widening of the subject to include pagan beliefs allows a greater number of musical interpretations. The sorceresses personalised in operas can trace their heritage back to perceptions of the ancient Greeks in particular and Hutton's illustrations of paganism encompassing nostalgia for an Arcadian past was taken up by British composers especially in the early twentieth century.[15]

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[14] For examples see Chapter 3, and especially Humperdinck.
[15] For instance Bantok and Ireland.

His references to the concepts of 'Merrie England' were also popular in works such as Edward German's *Merrie England* and Vaughan Williams' *Sir John in Love*. Hutton draws attention to the popularity of Arthurian literature (*The Mists of Avalon* etc) and this theme has maintained its popularity with composers from the seventeenth to the twentieth century.[16]

Geoffrey Scarre and John Callow note the witches' relationships with the Devil being more prominent in Scotland and Europe. There is confusion here since a diabolical connection can be introduced without the Devil, but by the appearance of one or more devils or demons. Further complications arise in defining the Faustian character Mephistopheles as the Devil or a devil. Whether one combines these characters together or not, there appears to be a number of different interpretations available ranging from, at one extreme the anti-Christ and anathema to Christianity, and at the other a comical individual. Mussorgsky's Chernobog in *Night on a bare mountain* is given suitably ferocious music whereas *The love for three oranges* by Prokofiev provides a devil (Farfarello) who fits firmly into the style of the *commedia dell'arte*. Scarre and Callow also allude to women being theoretically more lustful which composers have also suggested with characters such as Kundry in Wagner's *Parsifal* and Simaetha in Bliss' *The Enchantress*. Their research reminds one that actual *maleficia* possibly took place and composers frequently describe these events using their utmost dramatic skills in the process. Many of these examples have been mentioned in Chapter Three, but of the many musically fine examples Weber's bullet-casting scene in *Der Freischütz* provides a dramatic example.

As far as the early modern period was concerned there was general agreement between the historians concerning the perceptions of witchcraft and the mis-reporting of later writers such as Margaret Murray. The composers from the seventeenth to the early twentieth century seem to have mainly shared the misconceptions held by society that the scholars have since highlighted. The broadening of the field to include paganism allowed composers to include characters from mythology and folklore ideals into their works. Writers such as Thomas Hardy and Kenneth Grahame had already encouraged a type of idealised pagan rusticity. D. H. Lawrence in *The*

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[16] H. Purcell, *King Arthur* 1691, J. Galliard, *Merlin, or the Devil of Stonehenge* 1734, F. Draesecke,

Rainbow and Robert Graves in *The White Goddess* further promoted paganism. However, after the two World Wars and the advent of the mid-twentieth century changes were happening that led to new perceptions of paganism and witchcraft that was reflected in its musical settings. This was despite the works of Dennis Wheatley and Montague Summers who continued to promote the connections between witchcraft and Satanism that the media and film industry delighted in maintaining.

Steven J. Sutcliffe studied the New Age movement and concluded that it was not a religion, but more of a way of life that attracted a diverse number of people from the 1960s onwards. However, it certainly made its presence felt in the music that was and still is connected to it. A new genre of music has been created from the success of the movement that is similarly diverse in its content and therefore difficult to define. The umbrella term 'New Age Music' can contain just about anything from anywhere as long as it avoids dissonance and harshness. Although it encompasses most styles of music from around the world, obvious commercial 'pop' music is avoided probably because the 'Mind, Body, Spirit' scenario does not want to associate itself with elements of the pop-rock scene. Graham Harvey reinforces the belief that there is a divide between the New Age and paganism in providing numerous differences. These include the 'fluffiness' concerning nature and avoidance of sex in the former, and the lack of faith in gurus in the latter.[17] Some examples from his list of attributes of paganism (mentioned in Chapter One) can be found in the music that has been composed using pagan and witchcraft themes in the twentieth century. In particular Michael Tippett's opera *The Midsummer Marriage* is rooted in the miracle of ordinary life that is interfused with intuition, polarity of the sexes and nature-centred spirituality. Stravinsky's *The Rite of Spring* gives prominence to the raw power of Nature and contact with the 'Ancestors'. However, these works were not listened to by pagans according to the questionnaires that were returned in the survey. It would seem that there is still a gulf between what classical composers are writing and what pagans are listening to and using in their rituals even if the former are increasingly providing witches, in particular, with a more favourable interpretation. One reason for this lies in

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Merlin 1903-5.

[17] Graham Harvey, *Listening People, Speaking Earth - Contemporary Paganism* (London: Hurst and Company, 1997).

the fact that composed music is meant to be listened to and not used as enhancement music for more important events or rituals. The relative simplicity of much of the music chosen by pagans is in stark contrast to the fore-mentioned works that a non-specialist public may find difficult to listen to.

In short it can be stated that the historians and other authorities on paganism and witchcraft agreed that the writings of Margaret Murray, Monatgue Summers, Dennis Wheatley and others suggested a false interpretation of the actuality of witchcraft in the early modern period. The composers of the period were not aware of these inaccurate perceptions that were similarly embraced by the Church and State, and by a superstitious society. Their music therefore tended to reinforce these viewpoints. During the eighteenth and nineteenth centuries there was a moving away from the fear of witches towards an attitude of ridicule again represented in the music of the time.[18] The twentieth century contained a broadening of the perception of witchcraft and a new belief in paganism with more positive images. Society, in the USA in particular, started feeling a certain amount of guilt at the way it had treated women generally and witches particularly in the past. Musical compositions again reflected this with works portraying virtuous women worthy of compassion for their bad treatment.[19] Modern pagans and witches do not seem to be aware of these changes since they do not, according to my experiences of them in many types of communication, follow trends in relatively obscure classical music. The music that they use in their ceremonies, as has been stated before, tends to be simple and undemanding. This in no way belittles it or them. In musicological terms the classical music portraying witches has moved away from *imbroglioni con rabbia*, but has still maintained some of the *ghirribizzoso* nature of the music.[20] The music used by pagans often avoids such extremes and embraces both absolute and programme music in forms appropriate to the occasion of its use.[21]

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[18] For instance, Colas in Mozart's *Bastien und Bastienne.*

[19] For instance, MacMillan's *The Confession of Isobel Gowdie* and Corigliano's *Song to the Witch of the Cloisters.*

[20] *Imbroglioni con rabbia* i.e. embroilment with rage. *Ghirribizzoso* i.e. fantastical.

[21] 'Absolute' music i.e. music without a non-musical connection. 'Programme' music i.e. music with a non-musical idea or story attached.

My research was not part of either a mainstream or single discipline's normal scenario, but it penetrates several contrasting fields of study. However, its content has been discussed informally within university-based musicology and parapsychology departments and its preparation was in a historical studies department. The greatest interest and support has come from the pagan community - both academic and non-academic. The former included university lecturers and scholarly authors and the latter included a wide range of musicians and especially Wiccans. I was aware of the issues of both reflexivity and reactivity in this thesis. Accordingly, I analysed my own personal traits and preferences in the areas I was investigating and attempted to not include or exclude anything because of personal taste. This attitude brought me, and hopefully the research, great benefits since I encountered information about people and music that I would not otherwise have come upon. Concerning the problem of reactivity or the effect that a researcher has upon the subject being studied, I was careful to word questions and comments in such a way as to not influence their answers unduly.[22] This involved a number of procedures in both written and verbal communication. For instance, it was important to use language in such a way as to neither confuse nor patronise the respondents and allow them to express their personal thoughts without appearing in any way to suggest what was either expected of them or what would seem to be desirable. They were encouraged to ask questions and make comments that they felt were applicable even if the relevance was only felt to be secondary. The importance of their answers was stressed so that they felt that they were personally involved in significant, meaningful research that they had been specially asked to be involved with. The variety of responses seemed to confirm this approach.

A number of debates have arisen within this thesis involving different people and aspects of paganism. As it has been seen classical composers have produced a number of differing interpretations of pagans and witches with appropriate music according to the characteristics they have wished to stress. The contemporary works have tended to illustrate a more benign portrayal of the previously often stereotypical hag. However, this music has not been used to any great extent by the pagans that were in contact with me during the several years of research. The music they mentioned was often

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[22] I had experience in this field having attended and, indeed, given a talk on interviewing techniques at

chosen because of its suitability for specific rituals or as an enhancement to the atmosphere desired, and it was not thought of as being used as entertainment in a concert-like scenario. There has not been debate within academic circles concerning the use of music either allegedly in the past by witches or in contemporary pagan society. The historians and anthropologists who have mentioned music have not given it prominence probably since it was felt to lie outside of their own fields of research. One is therefore left with quite distinct types of music based on its intention as either entertainment or enhancement of ritual. When unrecorded music has been used a factor has been the use of music being performed by pagans according to their own skills with instruments or voice, and simplicity in terms of melody, rhythm and harmony was said to be vital to allow group participation and spontaneity. The twenty first-century Wiccan's music is very different in intent and content to the music that has come to be associated with early modern witches in history.

I have found only a small amount of comparative material from within the three chapters. The importance of dance can be found in all three sections via the woodcuts of the early modern period, its use in contemporary ritual and in many classical music compositions. However, in the latter it is often of a quite complicated nature when illustrating pagan or witchcraft scenes such as Barber's *Medea's Dance of Vengeance* or Stravinsky's the *Rite of Spring*. Furthermore, composers seemed very interested in setting the activities to the Sabbaths as described in the European witch trials. In the other chapters it tends to be, or appears to be in the early material, of a simple circle dance variety lacking the irregularities of demonic or orgiastic gyration. The use of words in the music can be found in all sections, but there are very few surviving examples in the early modern sources.[23] Classical music has produced quite large numbers of songs and operas where the written text is important,[24] but contemporary pagans are somewhat wary of texts in the music lest they interrupt the words and feel of the ritual. Where words are used they must be very appropriate to the ceremony and at a time when words are not being used for invocation or similar activities.

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the University of Edinburgh and having used similar techniques in Spiritualist circles for some years.

[23] H. Holzer, *The Encyclopedia of Witchcraft and Demonology* (London: Phoebus Publishing Company, 1974), 42.

[24] See Chapter 3.

The discordance of the music was mentioned in witch trials[25] and classical composers until the twentieth century tended, though not unanimously, to portray witchcraft scenes with discordant music in relation to the harmonic conventions of the period. On the contrary according to the results of the questionnaire pagans tend to dislike discordant music in both their rituals and general musical culture.

The instrumentation of the works has revealed some similarities between the early modern material and contemporary paganism in so far as a limited number of instruments are used which includes singing to their accompaniment. With the use of recorded music a massive number of instruments and effects are available and a high level of professionalism can be expected in its performance. The classical and recorded music used by pagans is obviously composed by highly trained musicians. However, the music referred to in the trials and as used in modern rituals where recorded music is not being used, contains a great degree of improvisation and spontaneity not found in classical works. Concerning the originators of the music the classical works came from mainly mainstream composers with a few less well-known examples.[26] Since it would appear that the music allegedly used in early modern witchcraft scenes was informal and probably improvised, the composers of it are unknown. In the present day pagans use recorded music by a variety of composers most of whom do not fall into a classical description despite their obvious skills and workmanship. As it was seen in chapter four there are difficulties in placing some of these people's music in 'pigeon holes'. One is forced into relying on where their works are placed when sold commercially and, in this respect many of the composers are placed into the category of 'New Age'. I have discussed this terminology with some of the composers concerned and they dislike the categorisation, but they could not define where else to place their music when sold commercially.[27]

I believe that it is in understanding the intent of the music's performance that the greatest differences apply within the categories discussed. It would seem that the early modern material provided musical illustrations as an accompaniment to the dancing at alleged Sabbath gatherings. It seemed to serve little other purpose. Classical music, on

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[25] For instance, see P. Haining, *The Anatomy of Witchcraft* (London: Souvenir Press, 1972), 71.
[26] See Appendix I for details.
[27] These include Carolyn Hillyer, Nigel Shaw and a representative of Loreena McKennitt.

the other hand, is composed to entertain and/ or illustrate dramas, ideas, emotions and concepts that the composer wishes to communicate to the public. However, according to the replies to the questionnaires, the music used in pagan ritual had mainly different purposes.

It would be unfair to relegate it to useful background sound since many respondents spoke of it as being 'vital' to the ritual, but it was also made apparent that it should not interrupt the progression of the ritual. Furthermore, the music was given powers to achieve effects such as allowing 'the ancestors' to be present or promote projection to different realms. Nevertheless, it could also be used as mood setting before the ceremony and entertainment after it.

It can be seen that there is very little directly comparative material within the different chapters of this thesis. This is significant because it would seem that there is virtually a total divorce between music associated with witches and as used by Wiccans. Concerning the music associated with witches between the seventeenth and twenty first century the obvious development has been the move away from stereotypical witches accompanied with jagged and discordant music towards women who are treated with compassion and dignity and accompanied with more harmonious and honourable music. It is possible that films may have produced further examples and, indeed, *The Wicker Man* was investigated from a musical viewpoint in some depth.[28] It is hoped that future research will allow further exploration of this theme that was believed to be outside of the remit of this study.

5.6 Speculations about the future

It might be thought that speculation has no place in an academic thesis of this or any other nature. However as long as it is understood that said speculations form part of thoroughly researched material, then I believe that their insertion is appropriate. It is hoped that further research might also be instigated from these ideas.

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[28] See Chapter 3 and Appendix 5.

There is undoubtedly greater communication in the world notably via the use of the Internet. This has allowed cultures to integrate in ways that were not previously possible and has also helped the spread of world music. There is an expansion of the population and arguably greater religious toleration in many countries. In this environment music continues to contribute significantly as an integral part of ceremony and practice

One might ask what form would music take in the future? There are possible speculative answers to this. Despite the increases in technology I would argue against this playing a strong role in pagan music since although pagans use modern technology for communication, they tend to keep their music live or use recordings of traditional sounds. The future of technological music generally is not known, but as folk music continues to be recorded it may not be able to grow and expand as it has in the past. There is a continuing trend towards smaller-scale works arguably because of reduced finances and also because of the availability of machines to create the sounds previously needed by large numbers of highly trained musicians. Pagans may continue to promote a tradition of ancient music for the purposes of giving credibility to their religion. Society seems to endorse organisations and religions often in accordance to their longevity. Sometimes this can overlook the freshness of new more enthusiastic groups.

Understanding of the brain's workings may lead to other changes and the continuing decline of mainstream religions. In the modern world to many people a nature-based religion that does not specifically demand a supernatural deity or a strict hierarchy of rulers is more conducive to personal spiritual development. Furthermore, its governing body will not stipulate the music used within its rituals. Another important factor is the greater liberality of post World War II industrial countries' youth and the rise in importance of women therein. The current (2004) popularity of young female heroines on television possessing supernatural witch-like powers such as 'Sabrina' and 'Buffy' has already led to greater interest from young people in witchcraft and this may well mature into full participation within the religion. One can only speculate as to whether these people will bring their own musical tastes with them or continue to use the current music. However, it seems likely that the expanded knowledge of previously

little known societies will almost certainly add to and enhance the music that is used by pagans.

Pagans are usually very positive towards animals and animal welfare. Many own pets and subscribe to anti-hunt and anti-cruelty organisations. It is known that some animals communicate with sounds that humans perceive as being musical in some ways.[29] Will greater understanding of animals involve a musical communication already perceived in birdsong, wolves howling and cetacean creatures? Anecdotally there is information available that some animals respond to music, and future researchers may expand upon this knowledge.[30]

Controversially will contact be made outside our own planet and if so what influences will it bring? For instance, the effect of the Kodaly music system in the film *Close Encounters of the 3rd Kind* as a system of direct communication has already been popular in terms of science fiction, but if extra terrestrial life forms exist, then music or sound may be the method of actual contact. Music is generally thought to be the most intangible of the arts and its power to engage our emotions may be the clue to its unlocking further senses or experiences currently not understood.[31]

Where will our greater knowledge lead to and what will we lose in the process? This is an imponderable question that can probably never be answered since we may not realise that we have lost something once it has gone! Limiting ourselves to musical issues might be fruitful in pursuing altered states of consciousness obtainable by listening to certain types of music. The power of music to heal and change one's emotions is well known.[32] What is not understood is the possibility of its power to directly alter cells' biological components. This is not purely through vibration or as therapy, but by using a combination of emotion induced by music, to achieve physical

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[29] I have in my possession a tape recording of a pack of wolves howling in close harmony that many people have commented upon favourably in lectures and conversation.

[30] Once more in my own experience a pet dog who was normally not interested in the music I played at various volumes would become very excited at a Balinese 'monkey' chant sung by men in ritual.

[31] Some of these ideas are expanded upon in my thesis 'Paramusicology: An Investigation of Music and Paranormal Phenomena' (University of Sheffield, 1999).

[32] See for instance, P. Horden *Music as Medicine. The History of Music Therapy since Antiquity* (Aldershot: Ashgate), 2000 and D. Tame *The Secret Power of Music* (Wellingborough: Turnstone Press), 1984).

effects, or in short what might be called 'magick'![33] There is much interesting work to be done in this field.

[33] I have investigated this possibility in an unpublished pilot experiment in a hospital and through researching claims by healers claiming to have achieved significant results with such techniques.

APPENDIX 1

(With New Grove Dictionary of Music and Musicians, 2001, references)

Composer	Title	Date composed	Reason for inclusion	Musical genre	Score	Musical aspects or biblio. ref.	Comments
Adam, A.	*Faust*	1833	Witches	Ballet		Vol. 1. 133	1st perf. London
B. Adrian, I. Bjørnov	*Which Witch*	c. 1970s	Witch-craft	A 'Concept'	Solo voices & effects	In vein of a musical	Classical feel & very effective in places
Ahed, L.	*Witches' Song*	1983	Witches	Song	SSA, drums, gtr., syn.		From *4 Shakesp. Songs*
Albert, E. d'	*Faust*		Witches	Waltz	Violin and piano.	Vol. 1. 300	
Albrecht, M.	*Faust-sinfonie*		Witches	Sym-phony			
Anon	*Witches' dance*	Pre 1620s	Title	Masque dance	Lute viol and recorder	Lively but not remarkable	Used in *Macbeth*?
Apivor, D.	*A Mirror for Witches*	1951 Op. 19 & 19a	Title	Ballet & S.ic suite		Tonal but free chrom.	Comiss: C. Garden
Appleton, C.	*Witches' Well*	1928	Title	Opera			Prol. & 1 Act (Salem)
Arnim, B. von (Also known as Brentano, B.)	*Faust*		Witches	Overture and several songs		Vol. 4. 320	Lost except songs
Arnim, B. von	*Faust*		Witches	Incidental music			
Arnim, B. von	*Faust*		Witches	Song			
Arnold, M.	*Tam o'Shanter*	1955	Witches	Overture Op. 51	Full orchestra	Mussorgsy 'Mars' and Scotland!	Different moods shown
Arnold, S.	*Macbeth*	1778	Witches	Incidental	Unknown	8 entractes chamber orchestra	Scot. folk-songs use
Arnold, S.	*Harlequin Dr Faustus*	1766	Witches	Pantomime		Vol. 2. 57	1 Act

Arnold, S.	*Mother Shipton*	1770	Witch	Pantomime		Vol. 2. 57	1 Act
Artus, M. ?	*Faust*		Witches	Incidental music			d'Ennery/ Goethe
Aspelmayr, F.	*Macbeth*	1777	Witches	Pantomime			Lost
Ballamy, I.	*Walpurgis Night*	1998	Witches	Duet	Piano and saxophone	Modern	Quiet and frantic
Banck, K.	*Tanzreigen aus Faust*		Witches	Song			*Bauer, Bürger, Bettel-mann*
Bandini, P.	*Faust*	1886	Witches	Opera			
Bantok, G.	*The Witch of Atlas*	1902	Title	Tone-poem no. 5	Full orchestra	14 mins. Rom. sound. Verses identified	Programme music to 44 lines of Shelley's poem
Bantock, G.	*The Great God Pan*	1908-14	Theme	Choral/ Ballet		Vol. 2. 671	
Bantock, G.	*Macbeth* incl *Dance of Witches*	1926/ 7	Witches	Incidental and Rondo	Rondo for 3 bassoons (or cellos)	Vol. 2. 671	
Bantock, G.	*Macbeth*	1940	Witches	Overture	Orchestra	Vol. 2. 671	
Bantock, G.	*Frolic & Dance of the Witches*	1927	Title	Orchestral		Vol. 2. 671	
Bantock, G.	*Pagan Chants*	1917-1926	Theme	Vocal and orchestra		Vol. 2. 671	
Bantock, G.	*Pagan Symphony*	1928	Theme	Symphony	Full orchestra	Exotic and infl. by Wag. & Liszt	Based on Horace's Odes
Barber, S.	*Medea*	1946	Witch	Ballet	Full orchestra	Powerful late Rom.	7-movt. orch. suite
Barber, S.	*Medea's meditation & dance of vengeance*	1948	Witch	Orchestral movement	Full orchestra	Late Rom. style. Frenzied dance.	Music traces her emotions
Barbier, F.	*Le faux Faust*	1858	Witches	Opera/etta, parody ?			
Beaucourt ? Beancourt, M. Stephan?	*Faust*	1827 ?	Witches	Opera/ pastiche			
Becker, J. J.	*Faust*	1951	Witches	TV Opera	Ten. & p.f.	Vol. 3. 51	Triptych

Beethoven, L. van	Aus Goethe's Faust	1809	Witches ?	6 lieder op. 75		Vocal mus. Vol. 3. 138	No. 3 Goethe Lieder
Bellini, V.	*Norma*	1831	Theme	Opera	Full orch. choir and soloists	Lyrical: *Casta* Diva	2 Acts Druid HP & HPS
Benda, G.	*Medea*	1775	Witch	Stage melodrama		Vol. 3. 229	
Benda, G.	*Macbeth*	1778	Witches	Incidental	3 female soli & ch. orch.	Incls. Witches' scenes	Not performed
Bennett, R. R.	*Spells*	1974	Theme	Vocal work	Sop., chorus and orchestra	Vol. 3. 280	2nd & 5th arr. as *Love Spells*
Bentzon, N.	*Faust III*	1964 Op. 144	Witches	Opera		Vol. 3. 298	
Berg, J.	*Johannes Doctor Faust*	1966	Witches	Opera	Actor, 2 singers, 3 instruments	Vol. 3. 328	From play Kopecky unfin.
Berlioz, H.	*L'Enfance du Christ*	1854	Sorcerers	Oratorio	Full orch., choir, soli	Mainly gentle and delicate	Scene uses spirit conjuring
Berlioz, H.	*Symphonie Fantastique*	1830	Witches	Symphony	Full orchestra	Evocative unusual	5th movement
Berlioz, H.	*La Damnation de Faust*	1846	Spirits and 'many horrors'	Dramatic cantata	Full orchestra choir and soloists	Brass & percn. for abyss scene	Orig. 8 scenes 1828/ 9. 4 parts.
Berlioz, H.	*Les Troyens*	1858	Prophetess (Cass-andra)	Opera	Full orch. choir and soloists	Infl. by Meyerbeer & Spontini	5 Acts after Virgil
Bernardi, E.	*Faustina*		Witches	Opera			
Bertin, L.	*Fausto*	1831	Witches	Opera semi-seria		Vol. 3. 460	4 Acts after Goethe
Bibalo, A.	*Macbeth*	1990	Witches	Opera		Vol. 3. 519	3 Acts
Bierey, G.	*Faust*		Witches	Overture		Vol. 3. 561	
Birtwistle, H.	*Punch and Judy*	1966-7	Witch	Tragi-comedy	15 instrs. 6 soli vocal	A very strange work	1 Act Lib. S. Pruslin
Bishop, H.	*Macbeth*	1819	Witches	Opera		Vol. 3. 634	Lost
Bishop, H.	*Der Freischütz*	1824	Theme	Opera		Vol. 3. 634	Lost
Bishop, H.	*Faustus*	1825	Witches	Romantic drama		Vol. 3. 634	3 Acts
Bishop, H.	*Manfred*	1834	Witch	Dramatic		Vol. 3. 634	3 Acts un-

				poem			performed
Bizet, G.	*Ulysses et Circe*	Projected 1859	Witch	Symphonic ode		Vol. 3. 655-6	Probably not composed
Bliss, A.	*The Enchantress*	1951	Title	Orchestral scene	Orchestral/ mezzo-sop.	Sardonic and dissonant	From 2nd idyll of Theocritus
Bliss, A.	*The Lady of Shallot*	1958	Theme	Ballet		Vol. 3. 701-2	1 Act. Also called *Towers*
Bloch, E.	*Macbeth*	1904-9	Witches	Opera	Full orch. & soli	Vol. 3. 708	3 Acts
Bloch, E.	*Deux Interludes symphonic*	1946	Witches	Orchestral		Vol. 3. 708	Based on *Macbeth*
Blood, J.	*Tarantella Diabolica for Pianola, The Witches of Hawks-head*	2000	Title	Mechanical music	Pianola		
Blum, K. ?	*Faust*		Witches	Opera			
Blum, K. ?	*Faust, the Wonder Working Magician of the North*	1829	Witches	Incidental music			Text K. von Holtei
Boehmer, K.	*Doktor Faustus*	1983	Witches	Music Theatre		Vol. 3. 779	
Boito, A.	*Mefistofele*	1868	Witches	Opera	Full orchestra choir and soloists	Vol. 3. 814-5	4 Acts. Lib. Also by Boito
Boito, A.	*Nerone*	Unfin. 1st perf. 1924	Sorcerer (Simon Mago)	Opera	Full orchestra choir and soloists	Vol. 3. 814-5	4 Acts. Lib. by Boito. Fin. by Tomm.
Bondeville, E.	*Illustrations pour Faust*	1942	Witches	Incidental radio & conct. version		Vol. 3. 852	
Bordese, L.	*Faust*		Witches	Scene dramatique	Voice		Words L. de Peyre
Boughton, R.	*Immortal Hour*	1914	Druids and theme	Opera	Full orch. choir and soloists	Tonal 'grand' 'Eng.' op.	2 Acts Lib. F. Macleod
Brahms, J.	*Walpurgis-Nacht*	1878 op. 75 no. 4	Witches	Duet	2 Sops. and piano	Sust. min. key, cresc..	Also arr. vn., piano
Braunfels,	*Macbeth*	Opus 14	Witches	Incidental		Vol. 4. 265	Unfinished

W.							
Braunfels, W.	*Hexen-sabbath*	1906 op. 8	Witches	Instru-mental	Piano and orch.	Vol. 4. 265	
Brian, H.	*Faust*	1956	Witches	Opera		Vol. 4. 343	Prologue and 4 Acts unfinished
Brian, H.	*The Hag*	1911	Title	Vocal/ orch. work	SSAA Full orch.		Text: Herrick
Bridge, F.	*The Hag*	1902	Title	Song	Baritone & orchestra	Vol. 4 348-9	Text Herrick
Bruyck, C.	*Faust*		Witches	3 songs			
Bryars, G.	*Medea*	1982	Witch	Opera	Percn., sax. replace vns., oboes	Vol. 4. 525	After Eur.
Bunge, S.	*The Hag is astride (no.4)*	1950 rev. 1968	Witch	Song cycle	Voice		4 C.17th poems
Bungert, A.	*Faust*		Witches	Incidental		Vol. 4. 604	
Burghauser, J.	*Macbeth and the Witches*	1981	Witches		Orchestra	Vol. 4. 617	
Bush, A.	*Macbeth*	1947	Witches	Incidental	Female chos., ch. orch. & percussion	Vol. 4. 658	
Busoni, F.	*Hexenlied*	1919?	Title	Song	Baritone and piano	Frantic, de-clamatory	'Modern' feel
Busoni, F.	*Sarabande and Cortège on Doktor Faust*	1918-19 Op. 51/K 282	Witches	Orchestral	Full orchestra	Vol. 4. 675	
Busoni, F.	*Faust*	1918-19	Witches	2 songs	Bass	Vol. 4. 675	
Busoni, F.	*Doktor Faust*	1925 & 1937	Witches	Opera & concert	Orchestra, choir and soli	"Tonal music of extreme harmonic subtlety"	Completed P. Jarnach in 8 scenes
Cadman, C.	*A Witch of Salem*	1922	Title	Opera	Full orch. choir & soloists	Vol. 4. 791	2 Acts lib. Eberhart.
Cadou, A.	*Faust*		Witches	Incidental			
Canthal, A.?	*Faust*		Witches	3 songs			
Carr, B.	*Macbeth*	1795	Witches	Incidental		Vol. 5. 186	New York
Cassimir, H.	*Hymnus aus Faust*		Witches	Hymn	Chos., winds, keyboard. accomp.		

Castellacci, L. ?	*Faust*		Witches	Waltz	Piano. 2 h. or guit. ?		
Catalani, A.	*Loreley*	1890	Theme	Opera		Vol. 5. 277	3 Acts
Cavalli, F.	*Calisto*	1651-52	Witch	Opera		"Rustic, playful"	Prol. and 3 Acts
Cavalli, F.	*Jason*	1649	Witch	Opera		Vol. 5. 311-2	Prol. and 3 Acts
Cereceda, G.	*Mefistofeles*		Witches	Opera			Zarzuela
Chadwick, G.	*Tam O' Shanter*	1915	Witches	Symph. ballad		Humorous rendition	For Norf. Festival
Chapi, R.	*La Bruja*	1887	Title (The Witch)	Zarzuela (dance)		Vol. 5. 491	
Charpentier, M.	*Circé*	1675	Witch	Incidental music	Strs. & w.	Vol. 5. 528	Lib. Corneille
Charpentier, M.	*Médée*	1693	Witch	Opera	Strs., w. timps.	Lully feel	5 Acts. Lib. Corneille
Chélard, H.	*Macbeth*	1827	Witches	Opera	Full orch. & soli	Infl. by Gluck, Cherubini , & Spontini	3 Acts. C.J. Rouget de Lisle
Chemin-Petit, H.	*Dr. Johannes Faust*	1938	Witches	Puppen-spiel	Ob., clar., basss, str. 5tet. percn	Vol. 5. 564	
Cherubini, L.	*Médée*	1797	Witch	Opera	Full orch. choir and soloists	Many moods refl. in music	3 Acts. F. Hoffmann
Clarke, J.	*Faust*		Witches	Oper/ etta		Vol. 5. 918	
Clothier, M.	*Witches' Dance*	1982 op. 1	Witches	Suite	Brass		
Coleridge-Taylor, S.	*Faust*	1908, op.70	Witches	Incidental music		Vol. 6. 104	Dance of witches etc
Colling-wood, L.	*Macbeth*	1934	Witches	Opera			Very obscure
Conti, C.	*Mefistofele*	1853	Witches	Opera		Vol. 6. 338	
Cooke, T.	*The Mountain Witches*	1800	Title	Overture		Vol. 6. 390	
Cooke, T.	*Faustus*	1825	Witches	Mus. play		Vol. 6. 390	
Coote, C.	*Witches*	1847	Witches	Quadrille	Orchestra		From *Shake-speare's Quadrilles*

Copland, A.	*From sorcery to science*	1939	Title	Puppet music	Orchestra	Vol. 6. 405-6	Unpub-lished
Cordella, G.	*La Faustina*	1747	Witches ?	Opera		Vol. 6. 451	
Corigliano	*Song to the Witch of the Cloisters*	1967	Title	Song	Tenor and piano	Different textures: spikey/ sus.	Based on a real character
Dachauer, L. ?	*Faust*		Witches	Symphonic poem	Soli, chor. and orch.		
Daffner, H.	*Macbeth*		Witches	Opera			
Dallapiccola L.	*Ulisse*	1968	Witch (Circe)	Opera	Full orch. choir and soloists	Very slow pace. Vol. 6 858-9	Prol. 2 Acts, epil. After Homer
Damcke, B.	*Faust*		Witches	Incidental		Vol. 6. 871	
Dankworth, J.	*Witches Fair and Foul*	1964	Witches		Solo v. & jazz ens.	Vol. 6. 929	
Davenport	*Macbeth*	1663	Witches	Incidental			
Davies, P. Maxwell	*Witch*	1991	Witch	Incidental		Vol. 7. 71-2	Unpub.
Davies, P. Maxwell	*The Beltane Fire*	1995	Theme	Choreog. poem	Chamb. instrument.	Vol. 7. 71-2	
Davingoff, V.	*Witches Vigil*	c. 1910	Title	Song	Voice & piano.		
Debussy, C.	*Danse sacrée et danse Profane*	1904	Theme	Instru-mental	Chrom. harp, strs./ orch./ 2 pianos	Very tame impression -istic harmonies	Pleyel commis. for harpists
Del Aguila	*Hexen*		Title				
Delius, F.	*Koanga*	1904	Voodoo and magic	Opera		Fusion of Grieg & Wagner	Prol., 3 Acts, epil.
Demuth, N.	*Macbeth*	1949	Witches	Radio score	Wind & percussion		
Dessau, P.	*Faust*	1949	Witches	Incidental & 7 songs		Vol. 7. 250	
Diepen-brock, A,	*Faust*	1918	Witches	Incidental		Vol. 7. 330	
Dodgson, S.	*Macbeth*	1971	Witches	Incidental for radio	Orch. wind & percn.	Vol. 7. 421 (mainly guitar refs.)	Witches specified
Draesecke, F.	*Osterszene nach Goethe's Faust*	1887	Witches		Bass, chos. and orchestra	Vol. 7. 544	

Draesecke, F.	*Merlin*	1903-5	Theme	Opera		Vol. 7. 544	
Draeseke, F.	*Faust*	1907	Witches		Orch. vocal	Vol. 7. 544	
Druckman, J.	*Lamia*	1974	Witch	Vocal/ orchestral	Sop. and orch.	Vol. 7. 601	
Dukas, P.	*Sorcerer's Apprentice*	1897	Theme	Symphonic poem	Full orchestra	Jaunty and humorous	Tchaik.-like concln.
Dunkel, F. ?	*Doktor Faust*		Witches	Ballet			
Dupuis, S.	*Macbeth*	1912	Witches	Symphonic poem, overture, 2 orch. suites	Full orchestra	Vol. 7. 732	
Dvorak, A.	*Noc filipojaku-bska from 'Ze Sumavy'*	1884	Witches	Collection of piano works	Piano 4 hands	Rather sprightly and lively	'The Witches' Sabbath'
Dvorak, A.	*Rusalka*	1901	Witch (Jezibaba)	Opera	Full orch. choir and soloists	Leimotifs Smetana infl.	3 Acts Lib. J.Kvapil
Dvorak, A.	*The Noon Day Witch*	Op. 108 1896	Title	Symphonic poem	Full orchestra	Orch. contrasts	Child's death by W
Dvorak, A.	*Armida*	1904	Sorceress	Opera	Full orch. choir and soloists	Wagnerian	4 Acts Lib. J.Vrchlicky
Earle, W.	*3 Witches*	1788	Witches	Glee	3pt. chos. (1 needs accomp.)		From *8 Glees*
Eben, P.	*Faust*	1976	Witches	Incidental		Vol. 7. 846	
Eben, P.	*Faust*	1980	Witches	Instrumen.	Organ	Vol. 7. 846	
Eben, P.	*Faust*	1981	Witches	Chamber	Str. 4tet.	Vol. 7. 846	Arr. from organ
Eberwein, F.	*Faust*	1829	Witches	Incidental		Vol. 7. 852	
Eberwein, F.	*Macbeth*	1828	Witches	Overture		Vol. 7. 852	
Eccles, J.	*Lancashire Witches*	1694	Witches	Incidental	Chamb. strs. and continuo		
Eccles, J.	*Macbeth*	1694	Witches	Incidental	Serpent, ch. strs. 2 sets soli		Hecate specified
Egk, W.	*Die Zaubergeige*	1935	Witches	Folk opera		Bavarian folk songs	Orig. pup. play 3 Acts
Egk, W.	*Circe*	1945	Witch	Opera		Vol. 7. 914	C. de la Barca

Einhorn	*Voices of Light*	1994	Joan of Arc witchcraft	Oratorio	Full orch., choir and soli		
Eisler, H.	*Doktor Johann Faust*		Witches	Puppet play		Vol. 8. 41-2	
Ellington, D.	*Witches' Suite*	1956/ 7	Witches	Suite	Jazz orch.	Vol. 8. 152-3	From *Such Sweet Thunder*
Enden, J. van den	*La dernier nuit de Faust*		Witches	Cantata			
Engelmann, H.	*Doktor Faust*	1949-50 op. 4	Witches	Chamber opera		Vol. 8. 208	1 Act
de Falla, M.	*El amor brujo*	1931	Title (male witch)	Ballet	Full orchestra	Contrasts. Grand and operatic	13 sections incl. *Witchcraft*
Finnissy, M.	*Medea*	1973-6	Witch		Voices and instruments	Vol. 8. 874	
Flechtenmacher, A.	*The Witch Hîrcha*	1848	Title	Operetta		Vol. 8. 931	2 Acts. Romanian
Foerster, A.	*Faust*	1915	Witches	Prelude			Occasional
Fränzl, F.	*Macbeth*	1788	Witches	Incidental		Vol. 9. 213	Mannheim
Freitas-Gazul, F. de	*A damnacao de Fausto*	1860	Witches	Opera			
Fritze, W.	*Faust*		Witches	Incidental		Vol. 9. 303	& concert
Fry, W.	*Witches' Incantation*	1862	Witches	Overture	Orchestra	Vol. 9. 303	
Fry, W.	*Macbeth*	1862	Witches	Overture & chorus			
Galliard, J.	*Necromance Harlequin Dr Faustus*	1723	Witches	Pantomime / farce		Emphasis on stage not music	Lost except 6 songs
Galliard, J.	*Circe*	1719	Witch	Opera		Vol. 9. 453	Lost except 3 songs
Galliard, J.	*Merlin or the Devil of Stonehenge*	1734	Theme	Pantomime		Vol. 9. 453	
Gatty, N.	*Macbeth*	Pre 1947	Witches	Opera	Full orch. & ch. orch. off stage, soli		
Geisler, P	*Walpurgisnacht*	c. 1890	Witches	Chorus			
Geisler, P.	*Episodes (Faust)*		Witches	4 songs	Piano.		

Genée, R.	*Der Hexen sabbath*	1870	Witches	Intermezzo		Vol. 9. 648-9	
German, E.	*Merrie England*	1902	Witchcraft	Opera	Full orchestra choir and soloists	Vol. 9. 705	2 Acts
Gessner, J.	*Faust counter Faust*	1971	Witches	Opera/ music theatre			
Giannettini, A.	*Medea in Atene*	1675	Witch	Opera		Vol. 9. 825	A. Aureli
Gibbs, C. A.	*The Witch*	1937	Title	Song with piano accompan-iment	Baritone and piano	Disjointed rhythm and harmony. Macabre and bizarre	Wds. M. Currie. ded. Mrs G Nicholson
Gifford, H.	*Regarding Faustus*	1976	Witches	Music theatre		Vol. 9. 846	
Ginastera, A.	*Obertura para el Fausto Criolla*	1943, Op. 9	Witches	Overture		Vol. 9. 879	
Glanville-Hicks, P.	*The Witch of Endor*	1964	Title	Ballet	Trpt., percn. strs.	Vol. 9. 925	For television
Glinka, M.	*Ruslan and Ludmila*	1837-42	Sorceress (Naina)	Opera	Full orch. choir and soloists	Diatonic humans, chrom. s.nats.	5 Acts Lib. Shirhov after Pushkin
Gluck, C.	*Le diable a quatre*	1759	Astrologer & magic	Opera	Full orch. choir and soloists	Vol. 10. 55-8	3 Acts after Coffey
Gluck, C.	*Orfeo ed Euridice*	1762	Furies	Opera	Full orch. choir and soloists	Lyrical and simple	3 Acts. Lib. Calzabigi
Gluck, C.	*Telemachus*	1765	Witch (Circe)	Dramma per musica	Full orch. choir and soloists	Vol. 10. 55-8	2 Acts after Camece
Gluck, C.	*Armide*	1777	Sorceress	Opera	Full orch., choir and soloists	Continuous arioso	5 Acts Quinault
Gluck, C.	*Iphigenia in Tauris*	1779	Theme	Opera	Full orch. choir and soloists	Borrows from previous	4 Acts after Euripedes
Goedicke	*Macbeth*	1944	Witches	Opera			
Goodwin	*Harlequin Faustus*		Witches	Operetta			
Gordigiani, L.	*Fausto*	1836	Witches	Opera		See Grove Opera, 2,	2 Acts

						489	
Gounod, C.	*Faust*	1850	Witches	Opera	Full orchestra choir and soloists	Includes an elaborate ballet in Act 5	5 Acts. Barbier and Carré
Gregoir, E.	*Faust*		Witches	Incidental		Vol. 10. 370	
Gregoir, J.	*Faust*	1847	Witches	Symph. poem		Vol. 10. 370	Also p. conc. & p.
Grelinger, C.	*Fausta*	1894	Witches	Incidental			
Grétry, A.	*La Fausse magie*	1775	Witches	Opera comique		Vol. 10. 394-5	2 Acts. Lib. Marmontel
Grönland, P.	*Die erste Walpurgis-nacht*		Witches	Chorus		Vol. 10. 436	
Hageman, R.	*The Crucible*	1943	Witchcraft	Oratorio			
Hagita	*Record of Lodoss War*		Witchcraft & spells	Orchestral	Full orchestra and vocals		*Karla's witchcraft track etc.*
Hamilton, I.	*The Tragedy of Macbeth*	1990	Witches	Opera		Vol. 10. 729	
Handel, G. F.	*Rinaldo*	1711	Sorceress (Armida)	Opera	Chamber orch. choir and soloists	Notable 'aria furioso'	3 Acts Lib.Rossi
Handel, G. F.	*Teseo*	1713	Witch (Medea)	Opera	Cghamber orch. choir and soloists	Contrast. music for Medea	5 Acts Lib. Haym after Quinault
Handel, G. F.	*Amadigi*	1715	Sorceress (Melissa)	Opera	Chamber orch. choir and soloists	Mono-tonous	3 Acts adapted from Lamotte
Handel, G. G.	*Orlando*	1733	Theme	Opera	Chamber orch. choir and soloists	Incls. a spirit gigue	Lib. G. Bracciolo
Handel, G. F.	*Alcina*	1735	Enchan-tress	Opera	Chamber orchestra choir and soloists	Contrasting music for various emotions	3 Acts after Ariosto
Hanke, K.	*Doktor Fausts Liebgürtel*	1786	Witches	Singspiel			
Hatton, J.	*The Hag*		Title	Song	Baritone and piano	Brief and spoof-like	Words by Herrick
Hatton, J.	*Macbeth*	1858	Witches	Overture & entr'acts	Chamber orch.	Vol. 11. 131	Hecate specified

Hatton, J.	*The Enchantress*	1850	Title	Song		Vol. 11. 131	Words Chorley (or Herrick)
Hauben-stock, R.	*Ulysses*	1977	Witch	Ballet		Vol. 11. 132	
Haxton	*Witchcraft by a picture*		Witchcraft				
Haydn, J.	*Armida*	1784	Sorceress	Opera	Orch. choir and soloists	Wide range emotions	3 Acts. N. Porta
Haydn, J.	*Hallowe'en*	1792	Theme	Folk song	Accomp. vn. & basso continuo	In D major	Nii, 63, HW xxxii/ 1, 66
Haydn, J.	*Hexen-menuet*	1797	Title	Minuet from String 4tet. '5ths'	String 4tet.	Minor key and low pitches	Doesn't fit the title of 'witch'.
Hebenstreit, M.	*Doktor Fausts Hauskäppch en*	1840	Witches	Incidental		Vol. 11. 302	
Heidings-feld, L.	*Faust*		Witches	Symphonic poem			
Heinrich, A.	*Lady Macbeth, with Witches*	1979, op. 11	Witches	Chamber suite			Uses dancers
Hemmer, M.	*Witches' Cahnt*	1970	Witches	Solo	Piano.		
Hennebert, P.	*Faust*		Witches	Opera			
Henze, H.	*König Hirsch*	1956	Magician (Cigolotti)	Opera	Full orch. choir and soloists	Speaking part only	3 Acts Lib. H. Cramer
Herbeck, J.	*Faust*		Witches	Incidental		Vol. 11. 401	
Hering, C.	*Faust*		Witches	2 fantasy pieces	Piano.		
Herschel, W.	*When shall we three meet again?*	1787	Witches	Glee	Vocal	Vol. 11. 444	
Hervé, R. V.	*Le Petit Faust*	1869	Witches	Operetta		Vol. 11. 450	4 Acts
Heward	*Witches' Sabbath*	1919	Title	Cantata	Choir and tenor solo	Typical of Eng. choral	Text from Jonson.
Hiller, F.	*Faust*		Witches	Overture		Vol. 11. 511	
Hirschbach,	*Faust*		Witches	Symphonic	Orchestra	Vol. 11.	

H.	*Spaziergang*			fantasy		546	
Hoesel, K. ?	*Der Schäfer putzte sich zum Tanz*		Witches	Dance and song			
Höffer, P.	*Der reiche Tag*	1938	Witches	Cantata	Solo voice, chos. orch.	Vol. 11. 582	
Hoffman, T.	*The Witches greet Macb. Witches on the Heath*	1978	Witches	Suite	Orchestra & sop. solo		From *Scenes from Macbeth*
Holborne, A.	*The Fairy Round*		Theme	Dance	Lute	Lively maj. key.	"Music for witches" ?
Holbrooke, J.	*The Cauldron of Anwen*	1909-1920	Theme	Operas		Vol. 11. 616	Trilogy of 3 operas on Welsh mythology
Holbrooke, J.	*The Enchanter*	1915 Op. 70	Title	Opera/ ballet		Vol. 11. 616	3 Acts. Lib. D. Malloch
Holbrooke, J.	*Queen Mab*	1902 Op. 45	Title	Vocal & orchestral	Choir and orchestra	Vol. 11. 616	
Holý, O.	*Macbeth*	1780	Witches	Incidental		Vol. 11. 662	Breslau, lost
Horsley, W.	*When shall we three meet again?*	1815	Witches	Ballad	3 part chorus	Vol. 11. 742	
Howell, D.	*Lamia*	1919	Witch	Sym. poem		Vol. 11. 770	
Humper-dink, E.	*Hänsel und Gretel*	1893	Witch	Opera	Full orch., choir, soli.	Witch is m.sop.	3 acts
Humper-dink, E.	*Konigs-kinder*	1897	Witch	Melodrama / opera	Full orch. choir, soli.	Witch is m.sop.	3 Acts
Ibert, J.	*La tragique histoire du docteur Faust*	1942	Witches	Radio score		Vol. 12. 44	
Ireland, J.	*The Forgotten Rite*	1913	Theme	Tone poem	Full orchestra	Vivid orchn. Infl. Deb. and Bridge	Evokes Nature's mysticism
Ives, C.	*Hallowe'en*	1906	Theme	Chamber music	Str. 4tet. & piano	Vol. 12. 712	
Ivey, J.	*Enter 3 witches*	1964	Witches		4 channel tape		
Jarnach, P.	*Dr Faust*	1925	Witches			Vol. 12. 897	Completed Busoni's
Jenko, D.	*The*	1882	Title	Operetta		Vol. 12.	M. Millaud

	Sorceress					949-50	
Jeremias, O.	*Macbeth and the Witches*	1963	Witches		Orchestra	Vol. 13. 9	Lost
Johnson, R.	*Come away Hecate*	c 1616	Title	Solo song and chorus	Voices, strings (bowed/ plucked) & virginals	Stereotyp-ical 'nasty', jagged sounds	From Middleton: *The Witch.* Used in *Macbeth*
Johnson, R.	*Witches' dances*	unknown	Witches	Dance	Strings (bowed/ plucked)	Improvisat-ional feel	Used in *Macbeth*
Jommelli, N.	*Armida Abb-andonata*	1770	Sorceress	Opera	Orch. choir and soloists	Expressive & virtuosic	3 Acts. Lib de Rogatis
Keiser, R.	*Circe*	1696	Witch	Singspiel		Vol. 13. 454	3 Acts. Bressand
Kelley, E.	*Macbeth*	1882/ 4 Opus 7	Witches	Incidental	Full orch.	Vol. 13. 462	Lost
Khacha-turian, A.	*Macbeth*	1934 and 1955	Witches	Incidental	Orchestra & p. score	Vol. 13. 558-9	
King, M.	*Round about the cauldron go*	1800/ 10	Witches	Glee	3 part vocal	Vol. 13. 607	
King, M.	*The Witches Glee (Come Sisters)*	1810	Title	Glee	3 part vocal	Vol. 13. 607	
Kistler, C.	*Röslein im Hag*	1903	Title	Folk opera	Full orch. choir and soloists	Wagner influenced	3 Acts. Lib. T. A. Kolve
Kohs, E.	*Macbeth*	1947/ 8	Witches	Incidental & suite	Ch. orch.	Vol. 13. 744	Witches specified
Koppel, H.	*Macbeth*	1967-8 Op. 79	Witches	Opera		Vol. 13. 794	5 Acts
Krips, H.	*Faust*		Witches	Ballet			
Kusser, J.	*Jason*	1692	Witch	Singspiel		Vol. 14. 55	5 Acts. Lib. Bressand
Lachner, F.	*Faust*		Witches	Incidental		Vol. 14. 97	
Landowski, M.	*Les Sorcières*	1937	Witches	Ballade	SA chorus & orchestra	Vol. 14. 228	After Shake.
Lang, H.	*Faust*		Witches	Songs			
Larner	*The Lion,the Witch & the Wardrobe*	1971	Title				
Lassen, E.	*Faust*	1830-1	Witches	Incidental		Vol. 14. 294	

Lauer, A. ?	*Faust*		Witches	Songs			
Lazzari, S.	*Faust*	1925	Witches	Incidental	Small orch.	Vol. 14. 416	
Le Cerf, J.	*Faust*		Witches	9 songs		Vol. 14. 440	
Leclair, J.	*Scylla & Glaucus*	1746	Circe & Hecate	Tragédie en musique		Vol. 14. 447-8	Prol. & 5 Acts
Lee, A.	*When shall we 3 meet again?*	1847	Witches		Violin & piano.		
Lees, B.	*Medea of Corinth*	1970	Witch	Instru-mental	4 soli., wind 5tet. and timps.	Vol. 14. 466	
Le Grand, R.	*Macbeth ou les trois Sorcières*	Pre 1965	Witches	Suite	Orchestra		
Lenz, L.	*Faust*		Witches	8 songs			
Levenston, P. ?	*Doctor Faust*		Witches				
Leveridge, R.	*Macbeth*	1702	Witches	Incidental	Chos, 2vns., vla., basso, cont.	Vol. 14. 606	Lost
Liebling, E.	*Faustiana*	1950	Witches	Vocal fantasy	Soprano ?		
Ligeti, G.	*Le grand macabre*	1978	Astrology & theme	Opera	Full orch. choir and soloists	Contrasting textures	2 Acts after Ghelderode
Lindberg, M.	*Faust*	1986	Witches		Tape	Vol. 14. 712	
Lindpainter, P.	*Faust*	1832	Witches	Incidental		Vol. 14. 720	
Lindpainter, P.	*Faust*		Witches	6 songs		Vol. 14. 720	
Linley, T.	*Macbeth*	1794	Witches	Incidental			Additions Leveridge
Linley, T.	*Ode on Witches and Fairies of Shakespeare*	1776	Title	Orchestral ode	Orch. choir and soloists	Contrasting music for various entities	Text by F. Lawrence
Liszt, F.	*Faust*	1854-7 S. 108	Witches	Symphony	Orchestra, chos.	Vol. 14. 872-7	2nd movt. for piano.
Liszt, F.	*Der Nachtliche Zug*	S. 513a	Witches			Vol. 14. 872-7	
Litolff, H.	*Faust*	1875	Witches	Scenes	Orch., chos., soli	Vol. 14. 894	

Locke, M.	*Macbeth*	1674	Witches	Incidental		Vol. 15 51-2	Lost. Confusions with Lev. / Johnson
Loewe, C.	*Die Walpurgis-nacht*	1833	Witches		Chorus and piano.	Vol. 15. 73	After Goethe
Loewe, C.	*Faust*	1836 op. 9	Witches	Scenes	Songs	Vol. 15. 73	
Lombardi, L.	*Faust Un travistimento*	1986-90	Witches	Music theatre	Instru-mental ?	Vol. 15. 88	3 Acts after Sanguineti
Lortzing, G.A.	*Don Juan und Faust*	1829	Witches	Incidental		Vol. 15. 198-9	5 Acts
Lothar, M.	*Faust*		Witches	Incidental		Vol. 15. 208	
Lucas, C.	*Macbeth*	Op. 39	Witches	Overture			
Lully, J. B.	*Atys*	1676	Pagan theme	Opera	Ch. orch. choir, soli	Combines recit with divertisse.	Prol. and 5 Acts
Lully, J. B.	*Armida*	1686	Sorceress	Opera	Orch. choir and soloists	Mature use of orch. and rhythm	Prol. & 5 Acts. Lib. Quinault
Lundquist, T.	*Jason and Medea*	1985-9	Witch			Vol. 15. 312	
Lutz, W.	*Faust Up-to-Date*	1888	Witches	Opera Burlesque			
Lyadov, A.	*Baba Yaga*	1904 Op. 56	Title	Orchestral portrait	Full orchestra	Late Rom. harm./ orch	Baba Yaga central
Macdowell, E.	*Lamia*	1887-8	Witch	Sym. poem			After Keats
Macdowell, E.	*Witches' dance*	Op. 17 no. 2. 1918	Title	Solo item	Piano	Fast scales and contrasts	
Mackenzie, A.	*Tam O' Shanter*	1911	Witches	Orch. Rhapsody		Vol. 15. 503	Scot. Rhap. No. 3
MacMillan, J.	*The Confession of Isobel Gowdie*	1990	Witch	Orchestral work	Full orchestra	Dense fabric with various quotes.	A serious work. Intense and dark.
Mahler, G.	*Symphony no. 7*	1905 ?	Witches	Symphony	Full orchestra	Scherzo is ? witches' sabbath	5 movements
Manzoni, G.	*Doktor Faustus*	1989	Witches	Opera	Solo voices	Lyrical & inventive	3 Acts after Mann
Manzoni, G.	*Scene sinfoniche per il Dr*	1984	Witches	Orchestral	Full orchestra		

	Faust						
Marschner, H.	*Hans Heiling*	1833	Magic & spirits	Opera		Low brass & trombones	3 Acts Sims. with *Freischütz*
Martinu, B.	*Witchcraft and Slander*		Title	Madrigal		Vol. 15. 945	No. 5
Mayer, E.	*Faust*		Witches	Overture			
Mayr, S.	*Medea in Corinto*	1813	Witch	Opera		Vol. 16. 183	2 Acts after Euripides
McCabe, J.	*The Lion, the Witch and the Wardrobe*	1968	Witch	Children's Opera	2 adult soli, min. 9 children	Arioso and sprech-gesang	4 Acts Larner after Lewis
McEwen, J.	*The Demon Lover*	1906/ 7	Theme	Orchestral ballads	Full orchestra	Melo-dramatic	Ed. A. Mitchell
McQuaid, J.	*Witches' music*	1974	Witches	Interlude	3 soli, chos., fl., percussion		
Mendel-ssohn-(Hensel) F.	*Faust*		Witches	Scene	Song	Vol. 16. 389	
Mendel-ssohn, F.	*Die erste Walpurgis-nacht*	1832 revised 1842/ 43	Witches	Cantata	Soloists, choir and orchestra	Lacks mus. char. of witches.	Words by Goethe
Mendel-ssohn, F.	*Hexenlied*	1828 op. 8 no. 8	Title	Song	Violin and piano	N.B.repeat-ed notes	Similarities to Schbt. 'Erl-king'
Meyer, C.	*Faust*		Witches	Opera			
Meyer	*Druid fluid*		Theme				
Meyerbeer, G.	*Robert le Diable*	1831	Theme	Opera	Full orch. choir and soloists	Some powerful moments	5 Acts E. Scribe and G. Delavigne
Meyerbeer, G.	*La jeunesse de Goethe*	1862	Witches	Incidental		Vol. 16. 578-80	Incls. Faust scenes. Lost
Mihalovich, O.	*Faust-Phantasie*	1880	Witches	Fantasy	Orchestra	Vol. 16. 649-50	
Mihalovich, O.	*Faust*	1864	Witches	Overture	Piano. 4 hands	Vol. 16. 649-50	
Milhaud, D.	*Macbeth*	1937 op. 175	Witches	Incidental	Solo w., vn., d.b.	Vol. 16. 682-3	Old Vic. Lost
Milhaud, D.	*Médée*	1938 op. 191	Witch	Opera		Vol. 16. 682-3	
Moreau, M?	*Faust*	1944	Witches	Parody			Gounod

Moszk-owski, M.	*Don Juan and Faust*	1896	Witches	Incidental		Vol. 17. 189	
Mozart, W. A.	*Bastien und Bastienne*	1768	Cunning-man Colas and spells	Opera	Chamber orch. and 3 soloists	Good-natured magic	1 act singspiel
Mozart, W. A.	*Die Zauber-flöte*	1791	Priest/ ess	Opera	Orchestra, choir and soloists	S.nat. throughout & NB Q. of Night	2 acts
Muldowney, D.	*Macbeth*	1979	Witches	Incidental	Band, no strs.	Vol. 17. 370	Unpub.
Mueller, C. ?	*D'art Faust*	19?	Witches	Music for silent film			
Müller, W.	*Doktor Faust*	1784	Witches	Singspiel		Vol. 17. 378-9	
Müller, W.	*Dr Faust's Mantel*	1784	Witches	Zauber-spiel		Vol. 17. 378-9	
Munzer, M.	*Macbeth*	1980	Witches	Incidental			Witches specified
Murby, T.	*Shakespeare 's Merrie Meet*	1889	Witches	Dramatic children's cantata	Chorus		
Mussorgsky M.	*Pictures from an exhibition*	1874 and orchestral version 1922	*The hut of Baba Yaga* (witch)	Piano solo Orch. Korsakov	Piano and orchestral version by Ravel	Very disjointed and vicious	9th picture
Mussorgsky M.	*Night on a bare mountain*	1867	Witches	Orchestral overture	Full orchestra	Swooping strings and manic activity	Famously used in Disney's *Fantasia*
Mussorgsky M.	*St John's Night on a bare mountain*	1872 and 1874 and 1880	Witches	Choral adaptation	Full orchestra, choir and soloists	Large orch. sections and familiar music	Used in op. *Mlada* and intro. to *Sorochintsy Fair*
Myslivecek, J.	*Medea*	1764	Witch	Opera	Orch. choir and soloists	Vol. 17. 585	Doubtful
Myslivecek, J.	*La Circe*	1779	Witch	Opera	Orch. choir and soloists	Recits. and DC arias	3 Acts. Perelli
Naksov	*The Witch*	1892	Title	Opera			
Nascimbene M.	*Faust*	1963	Witches	Manhattan opera in un tiempo		Vol. 17. 645	
Naumann, J. G.	*Armida*	1773	Sorceress	Opera			3 Acts. Lib G. Bertati
Neefe, C.	*Macbeth*	1779	Witches	Incidental		Vol. 17. 735	Mannheim

Nielsen, C.	*Saul and David*	1902	Witch (of Endor)	Opera	Full orch. choir and soloists	M. sop. witch intro. by violas	4 Acts E. Christiansen
Nyiregyházi E.	*Mephisto Triumphiert*	1920	Witches	Symphonic Fantasy	Orchestra	Vol. 18. 247	Piano reduction
Nyman, M.	*This damned witch Sycorax*	1993	Title	Song	3 voices and orchestra	Rhythmic, frantic, minor key	From *Noises, Sounds & Sweet Airs*
Nyman, M.	*History of Sycorax, Prosper's Curse etc.*	1990	Witch and theme	Chamber ensemble	Sop., sax. and piano.	Vol. 18. 249-50	
Oberfeld, C.	*Vivent les grosses dames*		Witches ?	Dance music			Film 'Mephisto'
Oberthür, C.	*Macbeth*	Op.60 1852	Witches	Overture	Harp and orchestra	Vol. 18. 256	
Offenbach, J.	*The Tales of Hoffmann*	1881	Sorcerer Dapertutto	Opera	Full orch. choir and soloists	NB use of wind instrs.	3 Acts Lib. Barbier and Carrée
O'Neill, N.	*Macbeth*	1920	Witches	Incidental	Orchestra	Vol. 18. 412	Aldwych
Pacini, G.	*Sappho*	1840	High Priest (Alcandro)	Tragedia lirica	Full orch. choir and soloists	Infl. of Fr. opera	3 parts. Beltrame
Pacini, G.	*Medea*	1843	Witch	Opera		Vol. 18. 865-6	3 Acts. Castiglia
Paganini, N.	*Le Streghe*	Op. 8 1813	Title	Variations	Violin and orchestra	Vol. 18. 894	Based on air by Süssmayer
Panizza, G.	*Faust*		Witches	Selection	Piano		
Panizza, G.	*Faust*		Witches	Ballet 'fantastico'			G. Perrot
Pearsall, R.	*Macbeth*	1839 op.35	Witches	Overture	Ch. orch.	Vol. 19, 264	Witches specified
Pedrell, F.	*Faust*		Witches	Rhapsody	Piano.	Vol. 19, 279	
Peellaert, A.	*Faust*	1834	Witches	Opera, 'drame lyrique'	Full orch. choir and soloists	Rossini influence	3 Acts Text E. Théaulon
Peellaert, A.	*Le sorcier par hasard*		Title	Opera comique			1 Act
Pembaur, K.	*Faust ?*		Witches	Incidental			
Penderecki, K.	*The Devils of Loudin*	1968	Theme	Opera	Full orch., choir & soloists	Harsh and dissonant	3 Acts. A. Huxley

Pert , M.	*Macbeth*	1974	Witches	Incidental	Percussion		Young Vic.
Petzold, E.	*Faust*	1850	Witches	4 songs			
Petzold, E.	*Faust*		Witches	Incidental			
Piccinni, L.	*Faust*	1828	Witches	Incidental		Vol. 19, 714	
Piccinni, N.	*Attis*	1780	Theme	Opera	Orch., choir & soloists	Striking textures & dynamics	3 Acts after Quinault
Pierson, H.	*Faust pt.II*	1854	Witches	Incidental		Vol. 19, 733	
Pierson, H.	*Macbeth*	1859 op 54	Witches	Sym. poem	Orchestra	Episodic & program.	
Ponce, M.	*Macbeth*	1939	Witches	Incidental		Vol. 20, 87	Witches specified
Ponchielli, A.	*La Gioconda*	1876	La Cieca is called a witch	Opera	Full orch. choirr and soloists	Dance rhythms and lyrical	4 Acts. After Hugo
Poulenc, F.	*Le soldat et la sorcière*	1945	Title	Incidental music		Vol. 20, 234-5	Un-published
Pousseur, H.	*Miroir de votre Faust*	1964-5	Witches	Drama	Piano., sop. ad lib	Vol. 20, 239	
Pousseur, H.	*Votre Faust*	1969	Witches	Drama	Soli, ch. ens., actors	Vol. 20, 239	
Prokofiev, S.	*The Love for Three Oranges*	1921	Witch	Opera	Full orch. choir and soloists	NB orch. music and humour	Prol. & 4 Acts After Gozzi
Prokofiev, S.	*Fiery Angel*	1919-27	Witch and theme	Opera	Full orchestra choir soloists and dancers	Very dramatic and full use made of voices & orchestra	Also Symph. No. 3 (3rd & 4th movts.??)
Puccini, G.	*Le Villi*	1884	Witches and theme	Opera	Full orch. choir and soloists	Frantic at times, but tonal	2 Acts lib. F. Fontana
Pugni, C.	*Macbeth*	1829	Witches	Ballet		Vol. 20, 592	Lost. Witches specified
Pugni, C.	*Faust*	1854	Witches	Fant. ballet		Vol. 20, 592	
Purcell, H.	*Circe*	1689	Sorceress	Tragedy		Vol. 20, 628-30	Rev. Davenant 6 numbers
Purcell, H.	*Dido and Aeneas*	1689	Witches & sorceress	Opera	Chamber orchestra choir and	'Horrible' music for the witches	3 acts appear in acts 2 and

					soloists		3
Purcell, H.	*King Arthur*	1691	Pagan ritual and theme	Opera	Chamber orchestra, choir and soloists	Melodic. lacks depth	5 acts
Purcell, H.	*Saul and the Witch of Endor*	1693	Title	Anthem	Choir and soloists	False relations, exquisite harmony	The witch is treated with pathos and beauty
Rachman-inov, S.	*Manfred*	1890	Witch of Atlas	Symphonic poem	Full orchestra	Vol. 20, 718	Lost
Radzurill, A.	*Faust*	1819-31	Witches	Incidental			
Raimondi, P.	*Il Fausto Arrivo*	1837	Witches	Opera		Vol. 20, 766	
Rameau, J.	*Médée*	c. 1720	Witch	Cantata		Vol. 20, 803-6	
Rameau, J.P.	*Zaïs*	1748	Theme (s.natural, spirits, magic etc.)	Pastorale-héroique		Vol. 20, 803-6	Prol. & 4 Acts. Lib. Cahusac
Rameau, J.	*Zoroaster*	1749	Sorcerer Abramane	Tragédie en musique		Vol. 20, 803-6	5 Acts Lib. Cahusac
Redstone, W. & ? Gideon, M.	*Faust on toast*		Witches	Burlesque			
Reichardt, J.	*Hexenscenen from Shake. Macbeth*	1787	Title	Incidental	Orch. & arr. for Piano.	Orch. incls. 8 horns	
Reichardt, J.	*Faust*	1790	Witches	Incidental		Vol. 21, 141	
Reichwein, L.	*Faust*		Witches	Incidental			
Reissiger, C.	*Faust*		Witches	Entr'acte		Vol. 21, 171-2	
Respighi, O.	*La Fiamma*	1931-4	Witchcraft	Melodrama	Full orch. choir and soloists	Vol. 21, 219-20	3 Acts. Lib. Guastalla
Reuner, C.	*Faust*		Witches	Ballet			
Reutter, H.	*Doktor Johannes Faust*	1936	Witches	Opera		Song, dance and closed forms	3 Acts L. Anderson
Reutter, H.	*Don Juan und Faust*	1949-50	Witches	Opera		Vol. 21, 238	7 scenes
Ries, F.	*When shall we 3 meet*	1835	Witches	Ballad		Vol. 21, 372	

	again?						
Rietz, J.	*Macbeth*	1834	Witches	Incidental		Vol. 21, 375	Düsseldorf. Witches specified
Rietz, J.	*Faust*		Witches	Opera		Vol. 21, 375	
Rietz, J.	*Witches' Kitchen scene*		Witches			Vol. 21, 375	
Rihm, W.	*Faust und Yorick*	1976	Witches	Chamber opera		Vol. 21, 391-2	1 Act after J. Tardieu
Rimsky-Korsakov, N.	*Maiskaya Noch May Night*	1878-9	Witch	Comic Opera	Full orch. choir and soloists	Glinka infl. Vol. 21, 422-3	3 Acts Based on Gogol
Rimsky-Korsakov, N.	*Sadko*	1896	2 wizards	Opera	Full orch. choir and soloists	Folk episodes	7 scenes
Rimsky-Korsakov, N.	*The Golden Cockerel*	1906-7	Theme	Fantasy Opera	Full orchestra	Many orch. colours	Prol., 3 Acts, epil..
Robertson	*3 Scenes from the Crucible*	1999	Witches	Orchestral			
Roda, F.	*Faust*		Witches	Opera			
Roliczek ?	*Twardoski (Faust)*		Witches	Opera			
Röntgen, J.	*Faust*	1949	Witches	Sonata	Vn./ piano.	Vol. 21, 661	
Ronzani, D.	*Faust*		Witches	Grand fantastic ballet			
Rossi, Lauro	*Macbeth*	1877	Witches	Opera		Vol. 21, 722	5 Acts. No surv. music
Rossi, Luigi	*The Enchanted Palace*	1642	Title & Sorcerer (Atlante)	Opera		Vol. 21, 727	3 Acts Lib. Rospigliosi after Ariosto
Rossini, G.	*Armida*	1817	Sorceress	Opera	Orchestra choir/ soli	Vol. 21, 764-8	3 Acts after Tasso
Rousseau, J. J.	*Le Devin du village*	1752	Title: soothsayer	Opera		Vol. 21, 803-5	1 Act Lib. by comp.
Ruta, M.	*Faust*		Witches	Opera			
Rutty	*Witchcraft Recipes*	2000	Title		Saxophone 4tet.		
Sacchini, A.	*Armida*	1772	Sorceress	Opera	Orchestra, choir/ soli	French elements	3 Acts J. Durandi

Saint-Saëns, C.	*Danse Macabre*	1873	Theme	Orchestral	Full orchestra	Solo vn. de-tuned. Use of xylo	Orig. poem of H. Cazalis
Salieri, A.	*Armida*	1771	Sorceress	Opera	Orchestra, choir/ soli	Fr./ It. styles combined	3 Acts. Lib. M. Coltellini
Salmhofer, F.	*Faust*	1928	Witches	Incidental		Vol. 22, 169	
Sanderson	*Harlequin Marriner/ Witch of the Oaks*	1796	Title	Opera			
Sarasate, P.	*Faust*	1874	Witches	Fantasia	Vn./ piano	Vol. 22, 282	
Schillings, M. von	*Das Hexenlied*	1902/3	Title	Melodrama	Narrator and orch.	Serious minor key, mel. motifs	Wilden-bruch novel
Schillings, M. von	*Faust*	1908 op. 24	Witches	Incidental		Vol. 22, 508	
Schnittke, A.	*Historia von Dr Johann Fausten*	1995 & 1982	Witches	Opera & Cantata	Soli, chos. orch. (cantata)	Vol. 22, 567-8	3 Acts intro. and epilogue
Schreker, F.	*The Singing Devil*	1924	Paganism	Opera		Infl. neo-Baroque	4 Acts
Schubert, F.	*Faust*	1814 D. 126	Witches	Scenes	4 voices	Vol. 22, 725-9	
Schulz, J.	*Faust*	Op. 8	Witches	Overt. & incidental			
Schulz, K.	*Faust*		Witches	Overture			
Schuman, W.	*The Witch of Endor*	1965	Title	Ballet		Vol. 22, 754	Unpub-lished
Schumann, K.	*Faust*		Witches	Opera			
Schumann, R.	*Scenes from Goethe's Faust*	1844-53	Witches	Cantata and orch. overture	Soloists, chorus and orchestra	Min. keys and sounds emerging	No witches as such, but theme obvious
Schumann, R.	*When shall we three meet again?*	1838 op.21 no. 3	Witches			Vol. 22, 810-16	
Schumann, R.	*Manfred*	1848-9	Witch	Incidental	Orig. piano	Vol. 22, 810-16	
Schwertsik, K.	*Macbeth*	1988	Witches	Ballet		Vol. 22, 880	
Scriabin, A.	*Black Mass*	1913	Title	Piano	Piano	Distorted,	No. 7 is the

				sonata no. 9 op. 68		languor. and savage	*White Mass*
Searle, H.	*Faustus*	1977 Op. 69	Witches	Cantata	Soli, chor. & orchestra	Vol. 23, 21	
Seiber, M.	*Ulysses*	1947	Witch	Cantata		Vol. 23, 47	
Seiber, M.	*Faust*	1949	Witches	Radio	Soli./ chos.	Vol. 23, 47	
Seiber, M.	*Faust*		Witches	2 songs		Vol. 23, 47	
Seiber, M.	*Faust*	1949/ 50	Witches	Choral suite	Sop., ten. ch. orch.	Vol. 23, 47	
Seyfried, I. von	*Faust*	1820	Witches	Overt. & incidental		Vol. 23, 184	
Shakked	*Witches' Procession*	2000	Title	Sound effect	Synthesizer	Drums lead to Enya-like vocals; major key	Surprising
Shield, W.	*Harlequin's Musuem/ Mother Shipton Triumphant*	1792	Title	Opera/ pantomime		Vol. 23, 265	2 Acts
Shield, W.	*Harlequin and Faustus*	1793	Witches	Opera/ pantomime		Vol. 23, 265	2 Acts
Simon, H.	*Faust*	1932	Witches	Incidental			
Simon, H.	*Faust*		Witches	Lieder	Male v., ob., viola, cor Ang., cello, clar.		
Skalkottas, N.	*The Return of Ulysses*	1942-3	Witch		Orchestra	Vol. 23, 469	
Skvor, F.	*Faust*	1926 ?	Witches	Ballet			
Smetana, B.	*Doktor Faust*	1862	Witches	Prelude to pup. play	Chamber orch.	Vol. 23, 553-8	B.123/T.91
Smetana, B.	*Macbeth and the Witches*	1859	Title		Piano	Vol. 23, 553-8	
Smith, J. C.	*Ulysses*	1733	Witch	Opera		Many DC arias	3 Acts after Homer
Smith, J. C.	*The Enchanter*	1760	Title	Opera		Simple airs	2 Acts after Garrick
Smith, J.	*Medea*	c. 1763	Sorceress	Opera		Vol. 23, 574-5	3 Acts Stillingflt.
Smoot, R.	*Faust, J. D.*	1990-2001	Witches	Opera and mix media ballet thea.			
Speidal, W.	*Faust*		Witches	Geisterchor	Male chos.		

Spohr, L.	*Faust*	1816	Witches	Opera	Full orch., choir/ soli	Chromatic harmony	2 Acts rev. 3 Acts
Spohr, L.	*Macbeth*	1825 op.75	Witches	Overture & Incidental	Full orch.	Vol. 24, 209-11	
Stanford, C.	*Witches' charms*	unknown	Title	Song with piano	Tenor and piano	Minor key and fast tempo	Words by Ben Jonson
Stephan, M. ?	*Le faux Faust*		Witches	Operette bouffe			
Stieber, H.	*Faust*		Witches	Cantata			
Stone, G.	*Faust*	1938	Witches	Incidental			
Strauss, R.	*Macbeth*	1888 op.23	Witches	Tone poem	Full orchestra	Vol. 24, 494-6	
Strauss, R.	*Die Frau ohne Schatten*	1919	Witch	Opera	Full orch. choir and soloists	Wagner influence	3 Acts compli-cated plot
Strauss, R.	*Die Aegypti-sche Helena*	1928	Witch (Aithra)	Opera	Full orch. choir and soloists	Vol. 24, 494-6	2 Acts. Hofmann-sthal
Stravinsky, I.	*The Rite of Spring*	1913	Theme	Ballet	Full orchestra	Violent harm. And rhythms	Raw and myst. paganism
Streicher, T.	*Szenen und Bilder (Faust)*	1911	Witches	Bass, chos., orch.		Vol. 24, 570	Also arr. for piano.
Streicher, T.	*Die Monologue des Faust*		Witches	Str. 4tet.		Vol. 24, 570	
Sullivan, A.	*Ruddigore 'The Witch's Curse'*	1887	Witch and theme	Operetta	Full orchestra choir and soloists	Pizz. strs. and min. key for 'spooky' bits.	Features a witch-like character promin-ently.
Sullivan, A.	*Macbeth*	1888	Witches	Overture	Orchestra	Fast strs.	Verdi-like
Sullivan, A.	*Sorcerer*	1877	Title and theme	Operetta	Full orchestra choir and soloists	Mainly jolly music	2 Acts. Spoof of spells and sorcery
Tate, P.	*Witches and Spells*	1959	Title	Mixed chorus		Vol. 25, 121	
Taubert, W.	*Macbeth*	1857	Witches	Opera		Vol. 25, 124	5 Acts
Taubert, W.	*Geisterchor aus Goethe's Faust*		Witches	Chorus		Vol. 25, 124	
Taubert, W.	*Faust*		Witches	Overture		Vol. 25,	

						124	
Tchaikov-sky, P. I.	*Manfred Symphony*	1885/ 6	Witch	Symphony	Full orch. and organ	Rich Rom. textures	4 movements
Tchaikov-sky, P. I.	*The Sorceress*	1887	Title (only in name)	Opera	Full orch. choir and soloists	Vol. 25, 178-183	4 Acts. Shpaz-hinsky
Tcherepnin, A.	*Witches' Scene*		Title		Orchestra	Vol. 25, 186	
Theodorakis M.	*Medea*	1988-90	Witch	Opera	Female voices and orchestra	Vol. 25, 355	After Euripedes
Thiman, E.	*Witches' scene*	1934	Witches	Solo	Piano.	Vol. 25, 400	*Fairy scenes from Shake*
Tippett, M.	*Midsummer Marriage*	1955	Priest/ess	Opera	Full orchestra choir and soloists	Piquant use of orch. timbres and dance	3 Acts. Very pagan orientated.
Tippett, M.	*Macbeth*		Witches	Suite	Orchestra	Vol. 25, 519-20	
Traetta, T.	*Armida*	1761	Sorceress	Opera	Orchestra, choir/, soli	Recit. And D.C. arias	3 Acts after Quinault
Tranchell, P.	*Macbeth*	1949	Witches	Incidental	Pre-rec. wordless soli, & ch. grp. & live		
Vaughan Williams, R.	*The Devil's Disciple*	1913	Theme	Incidental		Vol. 26, 360-2	After Shaw
Vaughan Williams, R.	*Sir John in Love*	1928	Scene	Opera		Vol. 26, 360-2	4 Acts after Merry Wives
Vaughan Williams, R.	*The Poisoned Kiss*	1936	Witches	Romantic Extravag-anza	Orch., soli, chorus	46 numbers	After R. Garnett
Verdi, G.	*Attila*	1846	Druids	Opera	Full orch. choir and soloists	Act 2 sc. ii: pr.esses dance and sing	Prol. & 3 Acts Lib. T. Solera & F. Piave
Verdi, G.	*Falstaff*	1893	Herne and witches	Opera	Full orchestra choir and soloists		3 Acts Boito after Shake-speare
Verdi, G.	*Il Trovatore*	1853	Witch (Azucena)	Opera	Full orchestra choir and soloists		4 Acts after Gutiérrez
Verdi, G.	*Macbeth*	1847	Witches	Opera	Full orchestra	Typ. Use of orch.	4 Acts after Shake-

					choir and soloists	semitone witch motif	speare
Verdi, G.	*Nabucco*	1842	Theme	Opera	Full orchestra choir and soloists		4 Acts after Solera
Verdi, G.	*Un Ballo in Maschera*	1859	Witch (Ulrica)	Opera	Full orchestra choir and soloists	Blends stylistic elements	4 Acts. Lib. A. Somma
Vernon, J.	*The Witches*	c. 1770	Title	Pantomime	Songs	Vol. 26, 486	Drury Lane
Villa-Lobos, H.	*Yerma*	1956	Sorceress & pagan rite	Opera		Vol. 26, 620-1	3 Acts after Lorca
Vivaldi, A.	*Orlando furioso*	1727	Enchant-ress	Opera	Emphasis on strings	Alcina: m.sop.	3 Acts Lib. G. Braccioli
Wagner, R.	*7 Songs from Goethe's Faust*	1832	Witches	Songs	Voices and piano	Vol. 26, 966-71	
Wagner, R.	*Faust*	1840 & 1855	Witches	Overture	Full orchestra	No obvious 'witch' passages	Intended as 1st movt. of symphony
Wagner, R.	*Götterdämm-erung*	1876	3 norns	Opera	Full orchestra choir and soloists	Majestic music and use of leit-motifs	Prologue and 3 Acts
Wagner, R.	*Lohengrin*	1850	Witch (Ortrud)	Opera	Full orchestra choir and soloists	Some startling mus. for Ortrud	3 Acts
Wagner, R.	*Parsifal*	1882	Witch and magician	Opera	Full orchestra choir and soloists	Kundry has discords and wildness	3 Acts after after Eschen-bach
Wagner, R.	*Tannhäuser*	1845	Theme (Venus-berg)	Opera	Full orchestra choir and soloists	'Bacchic' revels and allure for Venus	3 Acts
Wagner, S	*Bruder Lustig*	1904-5	Witch	Orchestral		Vol. 26, 972	3 Acts. Urme's scene
Wagner, S.	*Schwarzsch-wanenreich*	1910	Witch (Linda)	Opera	Full orch., choir, soli	Lacks R.'s intensity	3 Acts
Wallace, V.	*The Amber Witch*	1861	Title	Opera	Full orch. choir and soloists	Vol. 27, 36	4 Acts. H. F. Chorley
Walter, I.	*Doktor Faust*	1797	Witches	Opera	No surviv. orchn.	Comp.= tenor:Faust	4 Acts H. Schmieder

Walton, W.	*Macbeth*	1941	Witches	Incidental	Full orch.	Not all recorded	Witches specified
Walton, W.	*Troilus & Cressida*	1954	High Priest (Calkas)	Opera	Full orch. choir and soloists	Vol. 27, 71-2	3 Acts. C. Hassall
Ward, R.	*The Crucible*	1961	Witches	Opera	Full orch. choir and soloists	Vol. 27, 86	4 Acts after A. Miller
Waxman, F.	*Goyana: 4 Sketches*	1960	Witches	Chamber orchestral	Piano. percn. trs.	Tarantella. Strav.-like in places	Based on Goya's *The 3 Witches*
Weber, C. M. von	*Der Freischütz*	1821	Theme	Opera	Full orchestra choir and soloists	Atmos-pheric use of orch. for Wolf Glen	3 Acts
Weill, K.	*Ulysses Africanus*	1939	Witch	Play with music		Vol. 27, 230-2	2 Acts. Anderson
Weinberger, J.	*Schwanda the Bagpiper*	1927	Magician	Opera	Full orch. choir and soloists	Vol. 27, 238	2 Acts. Lib. Kareš
Weyse, C.	*Macbeth*	1817	Witches	Incidental	Soli & ch. orchestra	Vol. 27, 334	Copen-hagen
Whitaker, J.	*The Weird Sisters*	1819	Title	Incidental to panto.			Sadler's Wells
Wieniawski, H.	*Fantaisie brillante on Faust*	1868 ? op. 20	Witches	Fantasy	Violin and orchestra	Vol. 27, 372	
Wilkins, M.	*8 Witches' Cures*	Op. 17	Title	4tet.	Clar., trpt., mezzo-sop. dble. bass		
Xenakis, I.	*Medea*	1967	Title, but text omits her parts	Incidental stage music	Male voices and orchestra	Discordant and raucous	From Seneca's Latin verse
Zöllner, H.	*Faust*	1887 op. 40	Witches	Opera	Full orch. choir and soloists	Vol. 27, 864-5	4 Acts after Goethe

APPENDIX 2

Music and Paganism/ Witchcraft

(Spaces were left for participants to add their name and address, and for their answers and comments)

(Kindly answer the questions as fully as possible even if answers are negative. Add your own comments to each question in the space provided)

1. **Are you answering these questions as an individual or in conjunction with your coven/ group:**

2. **Do you use music: before your meetings.....during rituals.....after meetings.....**

(If your answer to this question is 'no' then kindly skip to the end and perhaps you could jot down a few reasons why you don't think music is useful.)

3. **Is the music: live.....recorded.....**

4. **Who chooses the music:**

5. **What types of music are chosen:**

6. **What are the reasons for the choice:**

7. **Do they vary according to the season, the people present, or other reasons:**

8. **What effect does the music have on the assembled people either individually or collectively:**

9. **Does the music produce any 'paranormal' effects:**

10. **What other factors do you think are important in using music:**

APPENDIX 3

Music used in connection with wiccan/ pagan ritual

(For multiple sources number given in brackets after each entry)

Adiemus	unspecified (2)
Adiemus	*Songs of sanctuary*
Afro – Caribbean	unspecified
Afro – Celt Sound System	unspecified (2)
Alleyne-Johnson, Ed.	*Purple electric violin concerto*
American (Native) Chants	unspecified (3)
Arcana	unspecified
Avalon	composer unknown
Awen	*May the circle be opened yet unbroken*
Bach, J. S.	*Jesu joy of man's desiring*
Bach J. S.	*Toccata and fugue in D minor*
Bardic chant	*Hoof and Horn* (2)
Barrett, R. and Smith, C.	*Music of the rolling world*
Barrett, R. and Smith, C.	*The May Queen is waiting*
Beatles	*Here comes the sun* (2)
Beethoven, L. van	*Moonlight sonata*
Beethoven, L. van	*Pastoral symphony* (2)
Bird Song	unspecified
Black Sabbath	*My name is Lucifer*
Blowzabella	unspecified
Boscastle Witchcraft Museum	*Chants* (2)
Britten, B.	*Ceremony of Carols: Wolcom Yule*
Buddhist Chants	unspecified
Café del Mar	Compilation albums
Capoeira	Brazilian martial arts music
Capercaille	*Waiting for the wheel to turn*
Celts	unspecified
Celtic	unspecified (5)
Celtic dreams	composer unknown
Celtic romance	composer unknown
Sacred Chant	*Cernunnos – King of the sun*
Chaco Canyon	Rusty Crutcher
Chakra dance	composer unknown
Chapman, P.	unspecified
Chapman, P.	*Return of angels*
Chapman, P.	*Keeper of dreams* (2)
Chemical Brothers	unspecified.
Chieftains	unspecified
Choral Church, early	unspecified
Circle dances	unspecified (3)

Clannad	unspecified (10)
Clannad	*Harry's game*
Clannad	*Legend* (2)
Classical	unspecified
Cowan, J.	unspecified song/ precise composer
Dance of the sun and moon	composer unknown
Dead can dance	unspecified (3)
Dead can dance	*Rite*
Debussy	*Claire de lune*
Dib – Jack	unspecified
Donovan	*Brother sun and sister moon*
Donovan	*Growing your dream*
Donovan	*Oh this lovely day*
Druidspear	unspecified
Duruflé	*Requiem*
Dvorak	*'New World' symphony*
Earth Woman	composer unknown
Egyptian belly – dancing music	composer unknown
Egyptian zaar music	composer unknown
Enigma	unspecified (4)
Enya	unspecified (8)
Enya	*Athair ar neamh*
Enya	*Harry's game*
Fairport Convention	*Farewell*
Finnish folk music	composer unknown
Folk music – various countries	composers unknown
From the Goddess	composer unknown
Gallespie, O.	*Two moons*
Gass, R.	unspecified
Gerrard, L.	unspecified
Giordano	*Mama Morta, La* (from *Andrea Chenier*)
Gladiator	Zimmer, H. and Gerrard, L.
Glass, P.	unspecified
Global Pacific	*Fruits of our labour*
Goldman, J.	unspecified
Goodall, M.	unspecified (6)
Goodall, M.	*Clan*
Goodall, M.	*Druid* (2)
Goodall, M.	*Earth healer*
Goodall, M.	*Excalibur* (2)
Goodall, M.	*Feet in the soil*
Goodall, M.	*Merlin*
Goodall, M.	*Talisman*
Gordon, S. and D.	*Peaceful eve*
Gorecki, H.	*Symphony no. 3*

Gosselin, C.	unspecified (2)
Green man	composer unknown
Gregorian chants	unspecified (4)
Grieg, E.	*Hall of the Mountain King*
Handel, G.	*Water music*
Hildegard von Bingen	unspecified (2)
Hillyer, C.	unspecified (2)
Hillyer, S.	*Rainbow dome music*
Holst, G.	*Mars* from *The Planets*
Holst, G.	*The Planets* (5)
Incubus Sukkubus	unspecified (4)
Incubus Sukkubus	*Queen of May*
Irish traditional	unspecified
Jarre	*Equinoxe*
John Barleycorn	composer unknown (4)
Lady weave your circle bright	composer unknown
Lazarus remembers Lemuria	composer unknown
Legend	composer unknown
Lewis, B.	*Earth tribe*
Like a mountain	composer unknown
Loop guru	unspecified
Magpie song	composer unknown
Marley, B.	unspecified
McKennitt, L.	unspecified (2)
McKennitt, L.	*All Souls*
McKennitt, L	*The Visit*
Meatloaf	unspecified
Medicine woman	composer unknown
Medieval music	unspecified
Medieval Babes	unspecified (2)
Melanie	*Pine and feather* from *Madrugada*
Metheny, P.	unspecified
Mission	
Moby	unspecified
Montreux	unspecified
Moon Goddess	composer unknown
Moore, Christy	unspecified
Moorish music	unspecified
Morris dancing	unspecified
Morrison	*Cuckoo's nest*
Mozart, W. A.	unspecified
Mozart, W. A.	Requiem
Mystic Spiral	composer unknown

Nakai, C.	Native American flute music
Narell, A.	*Steel Pan*
Native American dream	composer unknown
New Age	unspecified (19)
Nikai, C.	unspecified
Nikomo	*Song of the land*
Now is the month of Maying	composer unspecified
Oingo Boingo	unspecified
Oldfield, M.	unspecified
Oldfield, M.	*Hergest Ridge* (2)
Oldfield, M.	*Incantations*
Oldfield, M.	*Ommadawn*
Oldfield, M.	*Voyager*
Oldsman, C.	unspecified
Orff, C.	*Carmina Burana* (4)
Orff, C.	*Spring* from *Carmina Burana*
Out of body	composer unknown
Pachelbel	*Canon*
Peascod	unspecified
Pink Floyd	unspecified
Prana	chants (3)
Prana	*I am a circle*
Prana	*Kuate*
Prana	*The River is flowing*
Prana	*Tall trees*
Prior, M.	unspecified
Prior, M.	*The Raven*
Prior, M.	*The Year*
Putumayo	*Best of the world*
Ramzy, H.	unspecified
Raphael, G.	*Zulu voices*
Ravel	*Bolero*
Red Box	unspecified
Reich, S.	unspecified
R. E. M.	*This one goes out to the one I love*
Resphigi	*The Pines of Rome*
Roach, S.	*Dream time returns*
Roth, G.	unspecified (5)
Runestones	unspecified
Runestones	*Crystal Lord*
Runestones	*Stonehenge*
Sacred Place	composer unknown
Sacred Spirit	composer unknown
Satie, E.	*Gymnopédie*
Sea sounds	

Shaman	unspecified
Shaw, N.	*The Call/ Awakening*
Shaw, N.	*Echoes of the ancient forest* (2)
Sibelius	unspecified
Silver on the tree	unspecified
Silver in the tree	*God of the waning year*
Skyclad	unspecified
Solstice	composer unknown
Solstice night	composer unknown
Spillane, D.	*Eastwind*
Spiralling into the centre	composer unknown
Stairway	unspecified
Starhawk	unspecified
Starhawk	*God song*
Stark, W.	unspecified
Steeleye Span	unspecified
Steeleye Span	*Drinking down the moon* (2)
Steeleye Span	*Harvest of the moon*
Steeleye Span	*John Barleycorn* (2) {also see *John Barleycorn*}
Steeleye Span	*You will burn*
Stivell, A.	*Renaissance of Celtic harp* (3)
Stravinsky, I.	*The Rite of Spring*
Sumer is icumen in	composer unknown
Sungura, R.	*Echoes of Africa*
Sutartines	from *Liaudes Dainos* Lithuanian folk music
Tangerine Dream	*Phaedra*
Temple in the forest	composer unknown
Thornton, P.	unspecified (2)
Thornton, P.	*Eternal Egypt*
Thornton, P.	*Fire Queen*
Thornton, P.	*Pharaoh*
Thornton, P.	*Shaman*
Tibetan singing, bowls, bells	unspecified (2)
Tull, Jethro	unspecified
Vangelis	*1492*
Vivaldi, A.	*The Seasons*
Vollenweider, A.	*Dancing with the Lion King*
Wagner, R.	unspecified (4)
Wagner, R.	*The Ring*
Walker, K.	*Dancing at the edge of the world*
Waterboys	*Return of Pan*
Waterboys	*Whole of the moon*
Watersons	unspecified
Watersons	*Frost and fire*
Weather Report	*Birdland*
Wheater, P.	*Heartland*

Wheeter, T.	unspecified
Wicker Man	Giovanni, P.
Wild Waters	composer unknown
Willow and ash branch	composer unknown
Winterborne, M.	*Celtia*
World music	unspecified (2)
York Waits	*Music from Richard III*
Yuletide tree	composer unknown

APPENDIX 4

Excerpts of music recorded on attached cassette tape

1. 'Come away, Hecate' and 'The Witches' Dance'. R. Johnson. *Hark, hark, the lark.* Soloists, The Parley of Instruments directed by P. Holman. Hyperion CDA66836. (4')

2. 'Wayward sisters' (Sorceress) (from *Dido and Aeneas*). H. Purcell. Soloist: P. Johnson, Monteverdi Choir, Kammerorchester des NDR conducted by C. Mackerras. Archiv 198424. (1'40")

3. 'In guilty night' ('Saul and the Witch of Endor'). H. Purcell. The Complete Anthems and Services – 9. Soloists, The King's Consort and Choir directed by R. King. Hyperion CDA66693. (9'13")

4. 'Songe d'une nuit du Sabbat' (from *Symphonie Fantastique*). H. Berlioz. Philharmonia Orchestra conducted by A. Cluytens. EMI CFP168. (3'55")

5. 'Casta Diva' (from *Norma*). V. Bellini. M. Caballé, Ambrosian Opera Chorus, Philharmonic Opera Orchestra conducted by C. F. Cillario. GCPO – 7A/ S5. (1'40")

6. *Night on a bare mountain* . M. Mussorgsky (orchestrated Rimsky-Korsakov). London Philharmonic Orchestra conducted by H. Rignold. MAL 563. (1'26")

7. 'The hut on fowl's legs' (Baba Yaga) (from *Pictures at an exhibition*). M. Mussorgsky (orchestrated M. Ravel). Czech Philharmonic Orchestra conducted by A. Pedrotti. Supraphon SUA 10164. (1'10")

8. 'Halt! Hokus pokus' (The Witch) (from *Hänsel und Gretel*). E. Humperdinck. C. Ludwig Münchner Rundfunkorchester conducted by K. Eichhorn. RCA 74321 25281. (1'30")

9. *Das Hexenlied.* M. von Schillings. M. Mödl, Kölner Rundfunkorchester conducted by J. Stulen. CPO 999 233-2. (1')

10. Introduction: 'The Pagan Night' (from *The Rite of Spring*). I. Stravinsky. London Symphony Orchestra conducted by C. Davis. Philips 6580 013. (1'35")

11. 'Primo vere' (from *Carmina Burana*). C. Orff. Czech Philharmonic Chorus and Orchestra conducted by V. Smetácek. Supraphon SUA ST 50409. (1'39")

12. *The Enchantress*. A. Bliss. L. Finnie, Ulster Orchestra conducted by V. Handley. Chandos CHAN 7073. (1'35")

13. The Fourth Dance: 'Fire in Summer' (from *The Midsummer Marriage*) M. Tippett. Soloists, Royal Opera House, Covent Garden Orchestra & Chorus conducted by C. Davis. Philips 6703027. (1'41")

14. 'Willow's song' (from *The Wicker Man*). P. Giovanni. From the film soundtrack. (3'55")

15. *Koyaanisqatsi*. P. Glass. From the film soundtrack. IMCD 98 (814 042-2). (3'23")

16. *The Confession of Isobel Gowdie*. J. Macmillan. BBC Scottish Symphony Orchestra conducted by J. Maksymiuk. Koch Schwann 3-1050-2. (5'41")

17. 'Dante's Prayer' (from *The Book of Secrets*). L. McKennitt. QR 06301 94042. (7')

18. Chant from The Museum of Witchcraft (Boscastle). Liz Crow & Heike Robertson. (48")

19. 'Winter Blessing' (from *Riven Inside*). Carolyn Hillyer & Nigel Shaw. *Seventh Wave Music SWMCD12*. (4'26")

20. 'Night' (from *Cave of Elders*). Carolyn Hillyer. *Seventh Wave Music HTWCD05*. (3'56")

APPENDIX 5

MUSICAL ANALYSES

Introduction

I decided to include this appendix because I felt from the very start that research so obviously devoted to musical considerations should not only consist of the written word but also contain auditory material. Furthermore I feel that such an epilogue is both a legitimate and valuable exercise since it allows the third chapter of this thesis to be illustrated in musical terms. I have therefore chosen a limited number of works that represent the theme of paganism and witchcraft. I provide below brief descriptions of each work and my reasons for their inclusion. Since most have been mentioned earlier in the text I have referred back to the appropriate section for further details. My criteria for choosing these works include all or most of the following:

- They contained words and/ or a title that referred to pagan or witchcraft themes
- They had been mentioned to me by other pagans, witches or Wiccans
- They were available for recording purposes
- They might be of interest to other researchers in musicology or history
- They have been used by myself either before, during or after rituals

The works are presented in chronological order:

1. 'Come away, Hecate' and 'The Witches' Dance' R. Johnson
2. 'Wayward sisters' (Sorceress) H. Purcell
   (from *Dido and Aeneas*)
3. 'In guilty night' ('Saul and the Witch of Endor') H. Purcell
4. 'Songe d'une nuit du Sabbat' H. Berlioz
   (from *Symphonie Fantastique*)
5. 'Casta Diva' V. Bellini
   (from *Norma*)
6. *Night on a bare mountain* M. Mussorgsky
7. 'The hut on fowl's legs (Baba Yaga)' M. Mussorgsky
   (from *Pictures at an exhibition*)

8. 'Halt! Hokus pokus' (The Witch) (from *Hänsel und Gretel*)	E. Humperdinck
9. *Das Hexenlied*	M. von Schillings
10. Introduction: 'The Pagan Night' (from *The Rite of Spring*)	I. Stravinsky
11. 'Primo vere' (from *Carmina Burana*)	C. Orff
12. *The Enchantress*	A. Bliss
13. The Fourth Dance: 'Fire in Summer' (from *The Midsummer Marriage*)	M. Tippett
14. 'Willow's song' (from *The Wicker Man)*	P. Giovanni
15. *Koyaanisqatsi*	P. Glass
16. *The Confession of Isobel Gowdie*	J. Macmillan
17. 'Dante's Prayer' (from *The Book of Secrets*)	L. McKennitt
18. Chant from The Museum of Witchcraft (Boscastle)	Liz. Crow & Heike Robertson (performers)
19. 'Winter Blessing' (from *Riven Inside*)	Carolyn Hillyer & Nigel Shaw
20. 'Night' (from *Cave of Elders*)	Carolyn Hillyer

All of these excerpts are included on an attached cassette tape and the recording details can be found in appendix four. The choice of specific recordings was guided by my own collection and general availability. Therefore the recordings may not be of the highest quality especially when re-recorded from long-playing records or other increasingly obsolete (alas) formats.

The Music

'Come away, Hecate' and 'The Witches' Dance'. R. Johnson[1]

The musicologist Peter Holman attributes this music to Robert Johnson, the court lutenist and resident composer to 'The King's Men' (a performing group) during

[1] See also 2.2.1.

much of the reign of James I. It was probably written in or around 1616. He believes that the text was borrowed from Middleton's *The Witch* and incorporated into Shakespeare's *Macbeth*.[2] His arrangement uses the seventeenth-century tradition of using a male voice for the role of Hecate and he allows his performers considerable license in their interpretation of the music. The singers use a number of different vocal techniques to produce a humorous rendition of the song and the string players also use exaggerated interpretations of musical ornaments in the following dance. The piece is included in this selection since it provides a good example of how witches may well have been personified in seventeenth-century stage works. As grotesque characters to be laughed at some of the fear that they may have brought about might have been dissipated, but these bizarre interpretations dominated much of western musical culture throughout succeeding centuries.

'Wayward sisters' (Sorceress) (from *Dido and Aeneas*) (1689). H. Purcell[3]

I have already written in some detail about the Sorceress' role in *Dido and Aeneas* and I shall therefore not repeat myself here. However, it is worth stressing how powerful a part she has to play in the opera and that her music displays a malevolence that is somewhat lacking in the frivolous witches that surround her. With the Sorceress one can perceive an early example of the authority that was later to be displayed by such characters as Circe and even the Queen of the Night in Mozart's *Magic Flute*.

Members of the general public, including pagans, seem to have problems with attending operas. Comments that they are too long; one can't understand the words in foreign languages; they are boring; they are too expensive etc often discourage people from attending. I often advise them to attend *Dido and Aeneas* since it seems to contradict all of the above complaints, especially if a good amateur production can be found to avoid costly performances.

'In guilty night' ('Saul and the Witch of Endor') (1693). H. Purcell[4]

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[2] See sleeve notes to *Hark, hark, the lark*. P. Holman. Hyperion CDA66836.
[3] See also 3.2.2.1.

There is a sense of magic in this remarkable composition that provides strong evidence for Purcell's ability to create a scene without the aid of the theatre. The witch of the title is a poignant figure who is loathe to use her magical arts and then, having consented to Saul's wishes, is mortified that she will now probably be condemned to death like so many others of her kind. The chromatic melodies, notably from the witch herself, portray her as an intense woman who deserves sympathy as she agrees to conjure up the dead Samuel. The closing chorus of 'Oh! Farewell' is heartrending since it follows the spirit's prediction of Saul and his son's death and his nation's defeat in battle. There are extreme musical contrasts between Purcell's witches and Sorceress in *Dido and Aeneas* and the 'Witch of Endor'. The latter's music must be amongst the most beautiful that has ever been used to characterise a witch.[5]

Chorus:
In guilty night, and hid in false disguise,
Forsaken Saul to Endor comes and cries:
Saul:
Woman, arise, call pow'rful arts together,
And raise the ghost, whom I shall name, up hither.
Witch:
Why should'st thou wish me die? Forbear, my son,
Dost thou not know what cruel Saul has done?
How he has kill'd and murder'd all
That were wise and could on spirits call?
Saul:
Woman, be bold, do but the thing I wish,
No harm from Saul shall come to thee from this.
Witch:
Whom shall I raise or call? I'll make him hear.
Saul:
Old Samiel, let only him appear!
Witch:
Alas!
Saul:
What dost thou fear?
Witch:
Nought else but thee,
For thou art Saul, alas! And has beguiled me.
Saul:
Peace, and go on, what seest thou? Let me know.
Witch:

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[4] See also 3.3.2.
[5] For this reason I have included on the tape the whole of this work (9' 13). It seemed inappropriate to reproduce only a part of it.

I see the gods ascending from below.

Saul:

Who's he that comes?

Witch:

An old man mantled o'er.

Saul:

Oh! that is he, let me that ghost adore.

Samuel:

Why hast thou robb'd me of my rest to see
That which I hate, this wicked world and thee?

Saul:

Oh! I'm sore distress'd, vexed sore;
God has left me and answers no more;
Distress'd with war, with inward terrors too,
For pity's sake tell me what shall I do?

Samuel:

Art thou forlorn of God and com'st to me?
What can I tell thee then but misery?
Thy kingdom's gone into thy neighbour's race,
Thine host shall fall before thy face.
Tomorrow, then, till then farewell, and breathe;
Thou and thy son tomorrow shall be with me beneath.

Chorus:

Oh! Farewell.

'Songe d'une nuit du Sabbat' (from *Symphonie Fantastique*) (1830). H. Berlioz[6]

The *Symphonie Fantastique* is probably Berlioz's most popular work and the final movement together with the preceding 'Marche au supplice' are certainly the most dramatic. It was first performed at the Paris Conservatoire in 1830 and was well received indeed the 'Marche au supplice' was encored. Berlioz's own programme informs the listener of the final movement's content, namely the witches' revels and the appearance of his lover Harriet Smithson with whom he was infatuated. A musical motif or *idée fixe* binds the work together in a similar way to Wagner's later use of leitmotifs and it is this theme that represents Berlioz's beloved. After a mysterious opening, heard in the extract, he places this theme on a harsh sounding EI clarinet to produce an intentionally jarring sound that is in accordance with his torment and anger at the supposed sexual unfaithfulness of Harriet Smithson. By placing her in a demonic orgy he is reinforcing the concept of combining sexual promiscuity with evil. His ugly music breaks the rules of melodic, harmonic, rhythmic and orchestral

[6] See also 3.4.3 and 4.3.2.

tradition by producing harsh discordant sounds, jagged rhythms, and the use of the wood of the strings' bows (col legno) for further unusual effects. The brass instruments are particularly important in providing strong interjections of sound as well as playing the 'dies irae' theme that is also duly distorted. The composer and author Anthony Hopkins expressed his views as to the work's importance writing, "...it is to the nineteenth century what *The Rite of Spring* was to the twentieth century".[7]

'Casta Diva' (from *Norma*) (1831). V. Bellini[8]

In the opera *Norma*, paganism in the guise of the druid high priestess of the title is treated sympathetically and especially so in the cabaletta that she sings as a prayer to the moon goddess for peace between Gaul and Rome. The melody is introduced on the flute with a gentle broken chord accompaniment of strings before being sung by the soprano soloist. Its smooth and tranquil quality provides a very different picture to the Walpurgis rites one has encountered elsewhere and it has an almost Chopin-like texture. There are no stark melodic leaps, rhythmic angularities or grinding chromaticisms and mellow major keys are prominent throughout. Because of the high tessitura required in this aria a particularly strong voice is required that combines both coloratura and dramatic qualities within the overall frame of bel canto. The use of melismas and ornaments requires a sense of abandon from the singer to enhance the passion of her supplication, but still within the confines of the prayer. Despite Norma's obvious sanctity in the opera and her torment in deciding between her race and family, and the man she loves (an enemy Roman pro-Consul), she suffers the same fate as many witches and is burned at the stake.

***Night on a bare mountain* (1867). M. Mussorgsky**[9]

I have included the orchestral version of this work since it is far better known than the choral version *St John's night on the bare mountain* (1866-7). The Walt Disney film

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[7] A. Hopkins, *The Concertgoers Companion*, vol. 1 (London: Westbridge Books, 1984), 121.
[8] See also 3.2.4.1 and *Opera News*, New York, Metropolitan Opera Guild, February 17, 1973 and February 28, 1976 are devoted to *Norma* with reference to M. Caballé.
[9] See also 3.3.3 and 3.4.3.

Fantasia probably helped to bring the work to further public attention. In many ways the *Night on a bare mountain* epitomises in music what, according to the programme notes printed with the original score, the witches' sabbath is meant to consist of:

> Subterranean sounds of unearthly voices; appearance of the spirits of darkness, followed by that of the God [sic] Chernobog; Chernobog's glorification and the Black Mass; the revels; at the height of the orgies there is heard from afar the bell of a little church which causes the spirits to disappear; the dawn.[10]

Chernobog (literally 'black god' in Russian) represents the Devil here. Mussorgsky achieves this diabolical scene, with the aid of Rimsky Korsakov's orchestration, by employing various musical devices that have become increasingly stereotypical to represent the demonic. The work opens with tremolo strings, a prominent bass, sudden crescendos and diminuendos and brass interjections that can be heard in the extract. The music displays some oriental melodic ideas to add to the strangeness of the scene and these are combined with discords and an increasing sense of the frantic achieved by the use of striding bass notes, glissandi and further brass punctuation. There is a sudden silence followed by a creeping melodic dance that seems to be simmering before the full brass brings the situation to the boil. The sabbath seems to be in full swing with bass strings, full brass, percussion and screeching strings all prominent when unexpectedly a solo bell sounds. This heralds the approach of dawn and the departure of the spirits. A slow, subdued melody on the strings is joined by the sounds of a celestial harp which, in combination with the solo bell, indicates the Christian presence to drive away the evil. Gentle woodwind melodies are heard as the sun rises.

If one believes how many people viewed imaginary gatherings of witches for large parts of seventeenth-century Europe, then this music undoubtedly helps to create the images that may have been in their minds. A 'chicken and egg' situation occurs since Mussorgsky's music may have been responsible for actually promoting this belief in later generations, but equally he may have been responding to the already prevalent view. Ronald Hutton has stressed (in conversation) that so-called Russian witches were very much solitary operatives and certainly did not meet in the type of gathering that Mussorgsky has portrayed here. By promoting the sabbath he is diffusing the European convention with the solitary native Russian tradition.

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[10] Cited on sleeve notes to Marble Arch MAL 563.

'The hut on fowl's legs' (Baba Yaga) (from *Pictures at an exhibition*) (1874). M. Mussorgsky. (Orchestrated M. Ravel) (1922)[11]

One turns again to the Russian composer Mussorgsky for another diabolical representation of a witch - in the orchestral version rather than the original for piano. The composer uses his considerable skill in achieving musical mayhem through his use of harsh dissonance and jagged rhythms. The interval of the augmented fourth ('diabolus in musica') is used frequently and accents and sudden silences further add to the disquietude. (The opening section is recorded here). Contrasting sections are quieter and appropriately sinister before returning to the fast passages. There is an element of caricature in this work that was not present to such an extent in the *Night on a bare mountain*. One presumes that the idea of a witch flying through the air seated on a mortar and grinding up human bones with a pestle is being presented as a caricature of a witch's activities.

'Halt! Hokus pokus' (from *Hänsel und Gretel*) (1893) E. Humperdinck[12]

The opera *Hänsel und Gretel* and *Königskinder* (1894-6) portray the solo witch in a stereotypical guise that has become commonly accepted within folklore and fairy-tale. She is haggard and ugly, casts spells, rides on a broomstick and is scheming and evil. Humperdinck gives full vent to his imagination in the music for the witch who is very prominent in the opera. Initially the children are lured into her lair with a phrase that is reminiscent of the German nursery rhyme 'Ringel, ringel, reihe', which is better known to English listeners as 'Ring around a rosy'. It has been stated by the musicologist H. E. Krehbiel that "enthusiastic folklorists see in it a relic of the ancient tree worship and an invocation of Frau Holda, the goddess of love and spring of our Teutonic ancestors"[13] but I find this untenable without further evidence. If her grotesque broom stick ride lacks some of the rhythmic attack of, for instance Mussorgsky's *Baba Yaga*, this is compensated for in the musically exaggerated 'Halt! Hokus pokus' aria. The mezzo-soprano voice has great demands put upon it requiring

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[11] See also 3.4.3.
[12] See also 3.2.4.4.
[13] www.intac.com/~rfrone/operas/Books/Krehbiel-/Chapter-17.htm.

a harsh vocal tone quality and awkward melodic leaps. Even the sounds of the words, at least in the original German, seem to have a jarring quality about them:

> Halt!
> Hokus pokus, Hexenschuß!
> Rühr' dich und dich trifft der Fluß!
> Nicht mehr vorwärts, nicht zurück!
> Bann' dich mit dem bösen Blick!
> Kopf steh starr dir im Genick!
> Hokus pokus, nun kommt jocus:
> Kinder, schaut den Zauberknopf,
> Äuglein stehet still im Kopf!
> Nun zum Stall hinein, du Tropf!
> Hokus pokus, bonus jokus,
> malus locus, hokus pokus!
> Bonus jokus, malus locus!
> Hokus pokus, bonus jokus,
> malus locus, hokus pokus![14]

The works ends joyfully with the children reunited with their parents, the demise of the witch and the release of other children previously captured. The music reflects this with a grand melodic and uplifting finale for full orchestra, choir and soloists.

Das Hexenlied (1902) Max von Schillings[15]

Das Hexenlied is a melodrama that is scored for solo speaker and orchestra based on a ballad by Ernst von Wildenbruch. Both Richard Wagner and Richard Strauss variously condemned the form, but this may have been caused by its obvious opposition to continuous melody that both explored in their works. Von Schillings composed other works in the same genre namely *Kassandra* and *Das Eleusische* in 1898, and *Jung Olaf* in 1911. The plot of the melodrama is worth quoting in full since it is unusual in presenting a scene where the condemned witch is so obviously innocent and the priest is first tempted to release her and then guilt-ridden when he lets her be burned to death:

> The greybeard Medardus is near death at the Hersfeld Monastery. He confesses. The prior and his fellow monks shudder when they hear the sinful tones sounding from his cell. Then Medardus reveals his failings to them. As a

[14] Sleeve notes to RCA 74321 25281.
[15] See also 3.3.4.

young priest he was supposed to hear the confession of a woman who had been condemned as a witch. The agony and love song of the young woman charmed him, and he almost gave in to temptation. He saw her dying and singing at the stake. Her sweet image has pursued him through "fifty years full of penance and torment" and, now that his hour has come, he looks forward to his eternal union with her. Medardus dies in ecstasy, and perplexity reins. "What humans neither grasp nor see, the One on high will understand...Go pray, you brothers, and do not judge"[16]

The recitation is enhanced by the alternation and accompaniment of music of a symphonic stature that adds atmosphere to the deeply melancholic scene that unfolds. There are various motifs that represent themes from within the text. For instance, 'dark' woodwind instruments represent the monastery setting and two solo violins play the 'love motif'. Overall three main sections can be distinguished:

- Monastery music
- Love music
- Burning music

These contain the themes often linked to specific instruments, but with the 'love motif' as the richest and most dominant idea. They are integrated into the music as a whole to produce a work of great intensity that does not deserve its relative obscurity.

Introduction: 'The Pagan Night' (from *The Rite of Spring*) (1913)
I. Stravinsky[17]

A great deal has been written about Stravinsky's music to the ballet *The Rite of Spring* and I do not wish to repeat the multiple arguments about its importance or merits. It certainly contains a number of episodes that display the composer's interpretation of specific pagan elements, for instance the introduction to the second part (*The Sacrifice*) referred to on the recording used as 'The Pagan Night'.[18] More than one writer has commented upon Stravinsky's interest in Russian pre-history: "...in *The Rite* Stravinsky brought to life the old heathen ceremonies connected with the great

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[16] Michael Beughold, translated Susan Marie Praeder. Sleeve notes to CPO 999 233-2.
[17] See also 3.4.4.
[18] See appendix four. The description does not appear on the score and is not attributed in the sleeve notes. Nevertheless, the author's description seems to be perfectly valid.

sacrifice to Nature..."[19] and this introduction to the sacrifice has a mysterious quality that allows one's imagination to conjure up images of a shrouded pagan world. The music's texture consists of dense swaying chords from most of the woodwind with sustained horns, punctuated by muted trumpets and divided strings playing harmonics. The main theme of the work is played in subdued harmonics by the first violins, still muted and the swaying thickly textured chords continue around it. Brief instants of silence and syncopated solo muted trumpets add further moments of punctuation to the ebb and flow of the music. One is not aware of the dissonance that is so marked in other parts of the work because of the density of the chordal writing. The tempo is very slow (Largo) and with a pulse that is disguised by using syncopation within bars of music in three, four and five time. Stravinsky creates a sense of magic in this section that resonates with pagan beliefs and practices such as the feelings of the power of Nature and the importance of dance, especially by a female. I believe that more pagans would appreciate this music if their interpretations had not been misguided by Disney's portrayal in the film *Fantasia* with dinosaurs and if they were more versed in twentieth-century classical music generally.

'Primo vere' (from *Carmina Burana*) (1937) C. Orff[20]

I included an excerpt of *Carmina Burana* in this section because it was mentioned in chapter four as being popular with some groups. The original manuscript was compiled at some time near the beginning of the thirteenth century in Bavaria. It consisted of over two hundred songs about such subjects as drinking and eating, gambling and making love. The lustful nature of some of the items can be ascribed to the Goliards – poor clerics who wandered from place to place indulging in disreputable behaviour that was particularly aimed at the established Church. The language used was Latin and medieval German. The original manuscript was found in the Benediktbeuern monastery in 1803 and published in 1847 by J. H. Schmeller and this was the source that Orff used in his composition. He chose poems from three main themes namely the celebration of spring and Nature, the joy of wine, and love

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[19] M. Druskin trans. M. Cooper in *Chronicle of my life* in *Igor Stravinsky* (Cambridge: CUP, 1983), 41.
[20] See also 4.2.5.2.1.

and passion. The work begins and ends grandly with a moralising statement on the Wheel of Fortune – *O, Fortuna, velut Luna statu variabilis.*[21]

The section recorded here welcomes the spring and the departure of winter. The text later directs the thoughts towards love again - *...ad amorem properat animus herilis, et iocundus imperat deus puerilis.*[22] These themes are very dear to modern pagans' and witches' hearts and sentiments since they generally accept the joy of physical love and its particular resonance with springtime.

'Primo vere' opens with a brief glittering statement by the xylophone and high woodwinds followed by a sustained brass unison. The bass voices sing a melody in unison that has a plainsong-like feel to it, but at a faster tempo than usual and with rhythmic time values. Higher voices reply with triangle and cymbals and a pattern emerges of unison alternating voices separated by sustained brass punctuation. Overall a pastoral effect is achieved by the use of delicate orchestration and simple melodic lines uncluttered by powerful harmonic progressions.

The text reinforces this effect:

> Veris leta facies mundo propinatur
> Hiemalis acies victa iam fugatur
> In vestitu vario Flora principatur,
> Nemorum dulci sono que cantu celebratur.[23]

It is understandable that *Carmina Burana* is well known among pagans and the general public since it has received a great deal of use as background music in films such as *Excalibur* and even as an advertisement for *Old Spice* after-shave. Pagans might also benefit from acquainting themselves with the other two works that together with *Carmina Burana* form a triptych, namely *Catulli Carmina* and *Trionfo di Afrodite.* Although they lack the exploration of nature they are nevertheless deeply immersed in the theme of love and sex and also display Orff's ability to use voices and orchestra to full effect.

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[21] 'Fortune is not stable, its always changing like the face of the moon'.
[22] 'Love stirs up in men's hearts when winter is over and Love now rules giving joy and delight'.
[23] 'Spring has turned its joyful face to this world again. Cruel winter's pinching cold dissolves in the thawing. Flora in her motley clothes rules instead of winter. Sweet songs does the grove prepare for

***The Enchantress* (1951) A. Bliss**[24]

The Enchantress uses a text adapted by Henry Reed based on the *Second Idyll of Theocritus*. It is a dramatic concert work for solo contralto and full orchestra. A synopsis of the action is included at the beginning of the score that tells of Simaetha's use of sorcery to win back her lover Delphis who has deserted her. She casts a spell using laurel leaves, barley grains, fire, a potion and a wax image of him. She evokes Hecate and Artemis to help her and prays for the powers of Circe and Medea. Her spell works and according to a synopsis of the action that prefaces the score he returns to her. The original *Idyll* does not make it clear whether this occurs or whether Delphis is destroyed by the curse.

The text certainly plunges one into the realms of the traditional spell-casting witch:

> …Oh moon, shine fair, I will murmur softly to you,
> To you, bright Goddess of Heaven, to you dark Goddess of Hell,
> Hecate: black blood about you, whelps coursing round you,
> Haunting death's places.
>
> Dark Goddess, fill me, help me to the end.
> Make now my spell as strong as the spell of Circe,
> Give me the heart of Medea, give me the power
> Of Perimede with the golden hair…
>
> And now in the fire I fling you, oh Delphis!
> The barley, the laurel, the grain-husk, the snake, the venom,
> The image of wax, and the scarlet fringe of your cloak:
> It is you, oh Delphis, and I fling you to the flame!
>
> Artemis, mover of all things, oh aid me…!
> Listen: listen:
> Through the deserted streets the dogs are baying!
> The Goddess stands at the cross-roads!
> Oh think, moon, of my love…[25]

The music is dramatic from the very start and contains quite harsh dissonances for

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a festive welcome'. Supraphon SUA 50409.

[24] See also 3.3.4.

[25] The first two verses are recorded on the enclosed cassette.

Simaetha's angry outbursts and thoughts of revenge on her lover. However, a more languid sound for solo flute and oboe is used as she feels her love for him. This becomes more sinister as the spell is cast and Hecate's arrival is heralded with syncopated, muted brass. Although the music can be powerful in places it never quite seems to lose an almost 'respectable' quality and Bliss seems either unwilling or unable to give full vent to the severe discords and tone colours that he might have employed to portray the woman's anger and despair.

The Fourth Dance: 'Fire in Summer' (from *The Midsummer Marriage*) (1955) M. Tippett[26]

I have already discussed *The Midsummer Marriage* in some detail and therefore I shall not repeat myself here, but instead expand a little on the fourth dance and the excerpt recorded. It is subtitled 'The voluntary human sacrifice' and represents the 'element' (in the pagan sense) of fire. It is the climax of the opera and is a celebration of carnal love: 'Carnal love through which the race of men is everlastingly renewed becomes transfigured as divine consuming love whose fires shine…'

After the instrumental opening of the dance the text sung by the chorus begins with an invocation to 'St John's fire'. This refers to the traditional festive fire at the feast of St John the Baptist, which is the 'Johannistag' of Wagner's *Mastersingers* and the midsummer night of Shakespeare's *Midsummer Night's Dream*. The significance of fire as a literal or metaphorical cleansing agent is stressed in many publications including those of the commentator John Stow. He mentions that after the setting sun of midsummer in London in the 1590s a 'great fire' has virtues 'to purge the infection of the air'.[27] If the other three dances have illuminated the inner worlds of the main characters Mark and Jenifer then the fourth dance finalises their transfiguration. They undergo a spiritual change and are symbolically cleansed by the fire. They sing the following text that is immersed in Jungian overtones symbolising Mithraic and Egyptian mythology:[28]

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[26] See also 3.2.5.3.

[27] John Stow, *A Survey of London*. (1598; 2nd edn., 1602; reprint, Stroud: A. Sutton, 1994). Cited in Simpson and Roud, 2000.

[28] R. Elfyn Jones, *Ritual, Myth and Drama'. Michael Tippett O. M. a Celebration.* Edited G. Lewis. (Tunbridge Wells: Baton Press Ltd., 1985), 66.

Sirius rising as the sun's wheel
Rolls over at the utter zenith
So the dog leaps to the bull
Whose blood and sperm are all fertility.

The chorus is tonal with diatonic chords in fourths and similar to a chorale prelude, but written within an overall canonic framework that continually expands as other voices ('The Ancients') join the chorus and soloists. The work ends as the sun rises on Midsummer's Day. Mark and Jenifa are about to be married and one is left wondering whether all the previous action was a meaningful dream.

As previously stated, the work contains a wealth of pagan imagery throughout and is possibly the finest example of an opera exploring such material in the current repertoire.

'Willow's song' (from *The Wicker Man*) (1973) P. Giovanni[29]

I devoted a complete section to *The Wicker Man* in chapter three including a few comments about 'Willow's song' and I do not intend to repeat this information. However, since the song displays the seductive aspects of a pagan girl in the film and because its melody is particularly tuneful I shall analyse it in further detail here. The published book version of the film introduces the song in provocative terms:[30]

> This insistent beat awakened a rhythm in Howie's own body that soon bewildered and enthralled him. He could detect, now, that it was not only the drum in the bar below that gave the agonizing pulse, but a knock upon the wall that divided Willow's room from his; the supple fingers that had stroked the corn-dolly so provocatively were summoning him again. The other instruments wound the beginnings of a lovely melody and Willow started to sing:

'Heigh ho! Who is there?
No one but me, my dear.
Please come say, How do?
The things I'll give to you.

By stroke as gentle as a feather
I'll catch a rainbow from the sky
And tie the ends together.
Heigh Ho! I am here

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[29] See also 3.5.
[30] Robin Hardy & Anthony Shaffer, *The Wicker Man*. (London: Pan Books, 2000), 179-181.

Am I not young and fair?
Please come say, How do?
The things I'll show to you.

Would you have a wond'rous sight
The midday sun at midnight?

Fair maid, white and red,
Comb you smooth and stroke your head
How a maid can milk a bull!
And every stroke a bucketful.'

One encounters an immediate problem since some of the words are excluded from the film's soundtrack even though they are included in the full version of the film – lines five to six, and sixteen to seventeen. Furthermore, there is a noticeable recording mistake on the soundtrack where, no doubt for reasons of timing, lines five and six are omitted and the rhythm is interrupted.

The song begins with an arpeggiated instrumental introduction in B minor played on steel strung guitar, quickly joined by a violin playing tremolo (fast, repeated notes) and the sound of a drum – represented in the film by Willow banging on the wall of her bedroom adjacent to which is her intended 'victim' Sergeant Howie. She starts humming and then, with the same accompaniment sings the song's main theme that is repeated with different words. The melody is slow, sustained and concordant and uses the simplest of harmony – A major (the main key of the song) and E minor. The second theme is more syncopated making use of triplets across the main beat, but still in a gentle manner. The harmony changes to E minor, B minor, FT minor and E minor again before returning to the main theme in A major. This music is repeated to new words but with the addition of a plucked nylon-strung instrument and more prominent drumming. The sounds of Howie slamming his door shut can be heard in the following second section together with other extraneous sounds. The concluding section consists of Willow singing a descending hummed passage repeated over A major and E minor harmony together with the sounds of her slapping the walls and her own naked body. A final instrumental coda maintains the plucked strings, tremolo violin notes and drums together with a single 'bent' (distorted) electric guitar note.

The combination of a gently swaying rhythm (in four time), the lyrical melody, harmonious accompaniment and well-defined drum beat can produce an almost hypnotic sensation in the listener. This is in accordance with its setting in the film since Howie is intended to be driven into an altered state of mind whereby he will renounce his moral ethics and join Willow. In case he is in any doubt as to her intentions the words make them clear and the film's audience is further aware by her erotic gyrations in the adjacent bedroom.

It has been said earlier that the film presents pagan values and activities in much of its content. If the joy of sex is indeed one such attribute then this scene with its accompanying music is particularly apt for inclusion in this chapter.

Koyaanisqatsi (1983) P. Glass[31]

The Hopi Indian word 'Koyaanisqatsi' means 'crazy life, life in turmoil, life disintegrating, life out of balance, a state of life that calls for another way of living'. It is the title that Francis Ford Coppola gave to his film that contains no dialogue. The sleeve notes to the soundtrack provide a brief description of its purpose:

> ...[it] produces a unique and intense look at the super structure of modern life. Koyaanisqatsi lets you experience the acceleration and density of modern society in a new way. It invites you to consider the benevolence of technology and the notion of progress in the world we live in. A world out of balance.[32]

The music consists of six sections corresponding to appropriate parts of the film. The first ('Koyaanisqatsi') and the last ('Prophecies') contain scenes that are set in ancient caves with Hopi wall paintings. The latter 'Prophecies' mention issues that are particularly relevant to pagan ecological principles: 'If we dig precious things from the land, we will invite disaster'[33] and it repeats and extends some of the music from the opening. I chose the first section for discussion because it was the most popular when played to pagan friends and, for practical reasons, it was a suitable length to reproduce (three and a half minutes).

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[31] See also 4.3.2.
[32] Sleeve notes from IMCD 98 (814 042-2).
[33] Ibid.

The music consists of four quite distinct ideas that are outlined below. Formally there are seven four bar phrases each of which are repeated - the sixth and seventh phrases are identical. The tempo is slow (in four time) and rhythmically a sense of breadth and grandeur is achieved through sustained notes and a lack of any brisk movement. The first theme consists of a slow descending bass played on an organ in octaves that remains throughout each of the seven sections. It uses the notes of the Aeolian mode (starting on 'd') which could also be described as D minor in its descending melodic form. It is joined in the second phrase by very deep bass male voices that chant the word 'Koyaanisqatsi' twice in each group of four bars on a low 'd' with an alternating bar of silence. The third phrase omits the voices but introduces a slow arpeggiated organ figure incorporating fourths, fifths and octaves and this is repeated in the fourth phrase with the voices re-joining. The fifth phrase adds an organ melody above the arpeggios and bass, but similarly to the third phrase omits the voices. The final two phrases contain all the main elements and the music stops suddenly before the second section begins (not analysed or recorded here). Overall the music has a haunting quality that is achieved through the sound layers created, its deep pitches, chanting voices and possibly the use of different organ sounds that are often associated with religious rites.

I feel that this work as a whole and this section in particular is most apt for inclusion in any list of music that is relevant to pagan issues. This was confirmed in the research carried out in chapter four especially pertaining to the 'dark times' of Samhain for instance.

The Confession of Isobel Gowdie **(1990) J. Macmillan**[34]

According to the composer this work:

> ...is the Requiem that was never sung for [the executed alleged witch] Isobel Gowdie...Ranting witch-hunters, whether political or religious, still exist today, and, fearful of losing their privileges, they attack everything that opposes their infamous aims.[35]

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[34] See also 3.4.4.

[35] Eckhard van den Hoogen. Sleeve notes Koch Schwann 3-1050-2.

It opens with slow sustained woodwind sounds that create a 'misty' landscape that is penetrated by the strings playing a figure that seems to create the sensation of sighing. There is more activity but the sound is still very sustained by the strings with a gradual crescendo and diminuendo. The brass enter, still sustained but with stabbing punctuation and additional percussion leading to more discordant fragmentation. After another diminuendo a sudden crescendo introduces the full orchestra with explosive discords notably from the brass. Thirteen fortissimo chords are played 'martellato' by the full orchestra followed by sustained strings playing sustained sounds conveying pain and pathos. The wind instruments and percussion interject into the flow of sound and the brass and xylophone interrupt with jagged rhythmic motifs. The full orchestra plays chords that are interjected with strings and brass as the energy level becomes more frantic and discordant especially from trombones and trumpets and effective use of the orchestral gong at cadence points. A sudden stillness descends played by the sustained strings after the cessation of tumultuous Stravinsky-like music.[36] This is explosively interrupted by incredibly savage brass and percussion sounds, but the sustained strings prevail with sighing, almost wailing sounds that diminish to a single note. A crescendo on this note from the full orchestra brings the work to its conclusion.

This is a very fine composition indeed and its subject matter and avowed condemnation of the treatment that Isobel Gowdie received in her life should guarantee it support in any pagan and especially witch's mind.

'Dante's Prayer' (from *The Book of Secrets*) (1997) L. McKennitt[37]

As previously mentioned Loreena McKennitt's music is popular with pagans and she has also made films on pagan and witchcraft orientated subjects.[38] Accordingly she deserves an unequivocal place in this list of composers and musicians. It was more difficult to select an item from her extensive repertoire since pagans did not usually specify a single track or album. I therefore took the trouble to play many of her works

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[36] The recorded excerpt begins here and continues until the end of the first side of the cassette.
[37] See also 4.5.2.2.
[38] Notably 'The Burning Times' available from her company *Quinlan Road*, London.

to a group of pagan friends and allow them to choose their favourite. This may appear to be somewhat unscientific but I was pleased with the outcome since their choice also reflected one of my own preferences.

In the sleeve notes McKennitt informs the reader of her own sense of connection to a Celtic lineage and an inner need to explore a nomadic way of life. The title *Book of Secrets* obviously reminds one of a witch's book of personal thoughts, spells and rituals, the 'Book of Shadows'. Her own programme notes to the final track 'Dante's Prayer' mention her journey across Siberia and seeing a 'very Celtic-looking face'. She asks questions about the human condition and expectations as she gazes out at the landscape. The words to the song are printed below in full:

> When the dark wood fell before me and all the paths were overgrown.
> When the priests of pride say there is no other way I tilled the sorrows of stone.
>
> I did not believe because I could not see though you came to me in the night.
> When the dawn seemed forever lost you showed me your love in the light of the stars.
>
> Chorus:
>
> Cast your eyes on the ocean. Cast your soul to the sea.
> When the dark night seems endless, please remember me.
> Then the mountain rose before me by the deep well of desire.
> From the fountain of forgiveness beyond the ice and the fire.
>
> Chorus:
>
> Cast your eyes on the ocean…
>
> Though we share this humble path alone how fragile is the heart.
> Oh give these clay feet wings to fly to touch the face of the stars.
> Breathe life into this feeble heart. Lift this mortal veil of fear.
> Take these crumbled hopes, etched with tears. We'll rise above these earthly cares.
>
> Chorus:
>
> Cast your eyes on the ocean…

The music begins with an unaccompanied chant sung by a Russian choir thereby providing a dignified and austere opening to the song.[39] A solo cello provides a sustained opening to the song with acoustic bass and synthesised piano accompaniment. The song is strophic and sung to the same accompaniment but with more descant from the cello in the second verse. Each verse is succeeded by a chorus using similar melody and harmony and McKennitt's 'breathy' voice, recorded with a certain amount of echo, enhances the gentle legato melodic line of the tune. After the chorus to the second verse a wordless melismatic interlude is sung that is somewhat less subdued than the other sections achieving a melancholic wailing effect. After the final verse she repeats the words 'remember me' several times with the same accompaniment as before but a fuller synthesised string sound and cello prominence. It ascends the scale until a diminuendo leads directly into the final part where the Russian choir repeats its chant. The music ends in a subdued and heartfelt manner.

Chant from The Museum of Witchcraft, Boscastle (1998) Liz. Crow & Heike Robertson (performers)[40]

Two practising witches attached to the Museum of Witchcraft at Boscastle decided to make a compact disc of popular chants that could be listened to and performed by pagans and specifically witches or Wiccans. It was originally recorded as a sound track to be played in the museum as visitors walked around, but requests for copies encouraged them to release the music commercially. The emphasis was on simplicity and the nine chants are sung either in unison or in fifths. In this respect they are successful since the melodies are diatonic and avoid awkward leaps; rhythms are uncomplicated without syncopation; the verses are repetitive and easily learned. Any one of these chants could have been chosen for recording, but I chose 'Lady spin your circle bright' because it can also be sung as a simple canon, although not on this recording. The words are:

Lady spin your circle bright.
Weave your web of dark and light

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[39] 'Alleluia, Beyond the Bridegroom' from *Russian Easter* by the St Petersburg Chamber Choir. Philips Classics Productions

[40] Some sound interference can be detected on this recording. See also 4.2.5.1.

Earth, Air, Fire and Water.
Bind us as one.

The melody is modal but since it does not use the sixth degree of the mode it can be described as either Aeolian or Dorian starting on the note CT. According to the sleeve notes neither this chant nor any of the others have a known source of composition. However, I found an identical version of the tune albeit with different words ascribed to Ravenscroft in *Pammelia* – a collection of early seventeenth century rounds and catches.[41]

Since most pagans believe that music is an integral part of a ritual but not its main focus, it is important that recorded music should not be distracting and that live music should be relatively easy to perform to allow concentration on the ritual itself. In these respects the chants serve their purpose well.

'Winter Blessing' (from *Riven Inside*) (2000) Carolyn Hillyer & Nigel Shaw[42]

I decided to analyse the music to this song because it obtained the most favourable comments from the questionnaires' replies in chapter four and also because I personally find it to be particularly expressive. I have arranged it for solo and an ensemble of classical guitars and it has been an enjoyable piece to play and listen to. As previously noted, the guitar is a popular instrument to play not only with pagans and I felt that a relatively simple arrangement would make the music more accessible to perform. I shall not be commenting upon the words here since they have been printed before, but the obvious pagan and nature theme is well represented by them.

The melody is sung by Carolyn Hillyer and accompanied by Nigel Shaw (her husband) using a synthesised piano and strings, and a wooden flute. It is a strophic song in binary form with an adagio (slow) tempo - crotchets played at a metronome marking of sixty-four beats per minute – in four time. The key chosen is C minor throughout, but with modal harmony used in the second section. The work starts with

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[41] Tom Kines *Songs from Shakespeare's plays and popular songs of Shakespeare's time*. (New York: Oak Publications, 1964) 101.
[42] See also 4.3.2.

a four-bar introduction consisting of a repeated motif on the synthesised piano (hereafter referred to as piano). The song itself consists of a four-bar phrase that is repeated with different words, followed by a contrasting section also containing two four-bar phrases. A sustained pause is introduced at the end of the second bar of the final phrase. After the verse the flute, accompanied by the piano, plays a descant on the main theme for two four-bar phrases. The verse is then sung again with insignificant rhythmic differences and the same accompaniment. The flute and piano once more play an interlude of the same length, but the flute playing is more intricate this time. For the final repeat of the song the flute joins the voice with extemporised interjections and after two repeats of the final two bars the song comes to a gentle conclusion.

The choice of the minor key reflects the melancholy implied by the words and the use of the BI major in the second section introduces a moment of hope as the words tell of safety and blessing. Perhaps in keeping with pagans' views about winter and its necessary place in the seasons, the music lacks the darkness and despair that some composers have imbued it with, notably Schubert in *Wintereisse*. The melody avoids awkward leaps and mainly follows scale patterns. The rhythm is similarly uncomplicated and does not introduce any jagged syncopations. The combination of these features produces a gentle effect that is further enhanced by the text.
I have sent copies of this recording to numerous pagans and pagan-friendly people. The feedback I have received has always been very positive. In September 2002 I received a phone call from a woman who was trying to grasp the meaning of paganism and be more involved with it. She told me that this track in particular had helped her to understand Nature's significance more and that she would be recommending the music to her friends.

'Night – the rising' from *Cave of Elders* (2002) Carolyn Hillyer[43]

Carolyn Hillyer's most recent recording (as of September 2002) is subtitled *A Soul Journey for Women*, however, I feel that the music can be equally appreciated within the pagan context by both sexes. The work is presented as a journey of one hour's

[43] Available on *Seventh Wave Music HTWCD05*.

duration with seven different sections part of which the fifth, 'Night' is recorded here. The sleeve notes are informative stating that the voice is the only instrument used and there are no words (except in the seventh track): 'The music was created by many voices, interwoven to give form and expression to the ancient women Elders who dwell within the Cave'.[44] Each section is provided with a text that provides otherworldly information about the stage of the journey reached:

> ' Night is the rising, for the journey back starts here. The traveller rests on ancient voices that gently bring her up from the hidden depths...We trust to waking wings. We launch ourselves into the beckoning unknown'.[45]

Sustained multi-layered major triads are sung with gentle discords introduced and resolved producing an extremely sustained wash of sound. A tender melody in the Mixolydian mode can be discerned weaving its way through the close harmony that gradually fades and leads straight into the next section ('Moon') without a break.

I have used this music in group-rituals and have found it to be successful in creating a effective atmosphere for pathworking and as the background to quite profound ceremonies. Once again it is the music of this talented woman that seems to strike a chord with pagan-minded people.

Comment

It is hoped that the selection recorded here provides a variety of music that is either used by pagans and witches in their rituals or has been composed to represent their activities. Some of these pieces may not have been heard by the listener/ researcher before and may provide an impetus for further study or at least enjoyment. I chose the cassette format instead of compact disc since it allows more precision in finding specific sections of items and even allows playing in most motor vehicles for enjoyment.

I am aware that machines can allocate precise places on discs and that some cars possess suitable players, but at the present time these seem to be in the minority.

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[44] Ibid. sleeve notes.

I believe this research has shown that the music that is actually used by pagans and witches is very different to how it has been portrayed by composers throughout the early modern period. Since some composers are increasingly thoughtful about the realities of modern paganism it is possible that these two hitherto different musical interpretations may come closer together in the fullness of time.

[45] Ibid.

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